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ABSTRACT

The objectives, programs, and procedures of the English department at Maine Township High School South in Park Ridge, Illinois, are set forth in this handbook. The 14 sections cover the following areas: the department philosophy; the community and the student body; the purposes and objectives of the district's educational program; departmental goals; placement of students in ninth grade English; ability grouping of ninth grade students; recommending ninth grade students for the semester elective program; the rationale for the semester elective program; the preregistration process for elective courses; evaluation of the English program; student evaluation, including the use of standardized tests and teacher evaluation, and an outline of the grading process; the departmental philosophy for student-prepared research papers; the procedure for curriculum change; and a listing of the department's course offerings, including electives. (FL)

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ENGLISH DEPARTMENT HANDBOOK

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ENGLISH DEPARTMENT HANDBOOK

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MAINE TOWNSHIP HIGH SCHOOL SOUTH

English Department Philosophy

The English Department in Maine Township High School South aims to assist the student in developing the highest degree of conscious and informed control over his use of the English language of which he is capable. This commitment to the needs and the potential of the student implies that we expect the student to succeed.

The success of a student is based largely on his linguistic performance: in generating language as a speaker or a writer; in receiving language as a listener or a reader. These four strands serve as the framework for our English program.

The Community and the Student Body

Maine Township High School South is a four-year high school located in Park Ridge, Illinois, a residential suburban community of over 40,000 people, bounded on the east by Chicago with easy access to expressways, trains, and O'Hare International Airport.

Opened in September, 1964, Maine South has an enrollment of approximately 3100 students, most of whom come from seven feeder junior high schools, including three public (Lincoln and Emerson in Park Ridge, Pennoyer in Norwood Park Township) and four parochial (Mary Seat of Wisdom, St. Paul of the Cross, St. Eugene, and St. Andrew.)

According to the self-study done for the March, 1974 North Central evaluation, 50 per cent of the fathers of Maine South students are college graduates, 99 per cent of the students are caucasian, and 90 per cent of the families in the community send their children to public schools.

In the most recent graduating class of Maine South (the class of 1978) over 80 per cent of these graduates indicated they are going on to a two-year or a four-year college or university. Of that same group of Maine South graduates, over 90 per cent of the seniors had enrolled in a fourth year of English although only three years is required for graduation.

District 207 Purposes and Objectives of the Instructional Program (as revised and adopted by the Board of Education 6120(a) and 6120(b) on June 19, 1972)

Purposes

The Maine Township High Schools:

Are accountable for providing educational opportunities for all

people to grow and interact according to their abilities, interests, maturities, and needs.

Provide relevant learning experiences, sharing with the community in the moral, physical, social, cultural, emotional, and intellectual development of each child.

Create an intellectual climate that provides a basis for understanding of our national heritage, social responsibility, and democratic society in a constantly changing world.

Offer a curriculum which encourages and stimulates self-direction, inquiry, and critical and creative thinking.

Continue to evaluate our schools in order to anticipate and act on future needs.

Objectives

The Maine Township High Schools will:

Provide each student opportunities to develop a sense of his own worth and thereby build his potential as an individual.

Assist each student to understand and appreciate democratic and humanistic values, while fostering a sense of obligation and willingness to accept responsibilities of citizenship.

Offer each student a curriculum that will stimulate his enthusiasm for learning and enable him to develop his competency in various disciplines.

Assist each student in developing and maintaining sound physical, mental, and emotional health.

Provide each student with information that promotes intelligent and responsible participation as a producer and a consumer.

Foster in each student an awareness of his total environment and his role in ecology.

Encourage each student to appreciate his cultural heritage.

Encourage each student to develop wholesome and creative interests for personal satisfaction during his leisure time.

Departmental Goals

The ultimate goal for the graduate of Maine South in English is that he should be able to:

Spelling

Utilize those concepts and principles of spelling that will enable him to write so that the writing can be understood by his reader.

Punctuation

Supply correct end punctuation marks in given sentences.

Use connecting words and commas to form compound sentences.

Use the commas in introductory sentence elements, in separating items in a series, and in setting off elements in a sentence.

Use the semicolon correctly in punctuating compound sentences.

Use the colon to set off a list, an explanation, or a quotation.

Punctuate and paragraph quotations.

Punctuate literary titles.

Use the apostrophe in conventional practices for possessives and for contractions.

Capital Letters/Abbreviations

Use capital letters and conventional abbreviations correctly.

Language Usage

Develop the highest degree of conscious and informed control over his use of the English language.

Select the appropriate verb form in a sentence among present, past, past participle, and present participle forms.

Select the appropriate verb form to make the verb agree in number with the subject.

Distinguish and be able to choose any of the nominative, objective, and possessive forms of the pronouns.

Select the appropriate pronoun form to make the pronoun agree with its antecedent and to avoid general and weak reference.

Select the appropriate usage form for a given situation when presented with a choice between two or more forms.

Select the appropriate plural form of the noun and to distinguish between plurality and possession.

Dictionaries

Identify and use part of a dictionary entry: pronunciation, syllabilification, definition, and etymology.

Sentence Structure

Combine two or more short sentences into longer, more effective ones. Break down longer sentences into shorter ones.

Seek variety in sentence beginnings as well as in length of sentences.

Understand the difference between the subordination of ideas and the coordination of ideas -- and how to use each effectively.

Manipulate and style effective sentences.

Paragraphing and Composition

Work out a procedure for organizing and expressing his ideas both before and after writing.

Write an effective opening sentence for a composition on a given topic.

Create a title which is applicable and appropriate.

Locate the topic sentence in given paragraphs.

Provide a working definition of a paragraph.

Write a paragraph in which each sentence logically generates the next.

Arrange given events in a chronological order.

Select detail which is specific as well as relevant.

Provide transitions from one paragraph to the next.

Write an opening paragraph which states the thesis of the paper

and predicts the content and organization of what is to come.

Write a concluding paragraph which is more than a restatement of the thesis in the opening paragraph and which attempts to summarize and to conclude.

Judge the effectiveness of the written product, including the art of proofreading and of revising -- and the use of Warriner's in this process.

Keep a theme folder in the English classroom.

Have had experience with forms of creative writing as well as expository writing.

Oral/Listening/Discussion/Group Projects

Structure a short speech by choosing and eliminating material.

Contribute to teacher-led and student-led class discussions.

Listen carefully and respectfully to all students in a discussion even when they voice opinions contrary to his own.

Develop a class project utilizing various forms of media (film, slides, tapes, posters, charts, transparencies).

Have experience in evaluating a group project and to share a responsibility in this evaluation.

Reading/Literature/Using Sources

Find and use materials (software as well as print) in the Resource Center.

Utilize the services of the Reading Center for diagnostic purposes, for individual help, and for workshops in reading improvement, vocabulary building, and spelling improvement.

Skim to find a specific fact.

Read to understand and recall a sequence.

Read to see the relationship of ideas.

Read to draw conclusions -- including false reasoning and propaganda techniques.

Read to find enjoyment and stimulation.

Expand his vocabulary through a systematic approach (through context and through word analysis) as well as through independent reading.

Distinguish between literary types: the poem, the short story, the drama, the novel, the article, the biography.

Recognize the purpose of the literary type as well as its characteristics.

Recognize major recurrent themes as well as literary archetypes.

Manuscript Rules

Learn and use the district Manuscript Rules.

Placement of Students in Ninth Grade English

The placement of students in ninth grade English is determined by the counseling department. Incoming freshmen take the DAT (Differential Aptitude Test) where score reports for verbal reasoning, spelling, and language usage are given. (The Iowa Test of Educational Development is administered to freshmen the opening days of school but does not affect placement of students.)

Both the DAT scores and the recommendation of the junior high school teachers determine the placement of the student in his first year at Maine South, where students are placed according to these three ability groupings:

English I
English IL (low track)
English I Accelerated (high track)

Consistently, about 10 per cent of the class is placed in English I Accelerated, about 8 per cent in English IL, with the great majority of the students in regular English I (19 sections in 1978-79).

The students generally remain with these groups for the full year. However, reevaluation is made and movement from IL to English I may take place at the end of the first semester, upon the recommendation of the English Department Chairman and the counselor. Rarely is a student moved from English I to the IL program during the school year or either in or out of the accelerated program: this recommendation should come from the English I teacher to the Department Chairman. If a student is recommended by his English I teacher to the Department Chairman for placement in the accelerated program, that reevaluation will take place toward the end of the freshman year and should include the student's theme folder as part of the evaluation.

Ability Grouping in the Ninth Grade and Eventual Placement in the Four-year Program

Because we draw from a number of junior high schools where there is little consistency in the Language Arts program from one school to the next, the Maine South English Department believes that the ninth grade student is best served in a full-year program which functions not only as a base for his four years of English but also as a springboard for his succeeding three years in the English classroom.

The English IL student on the basis of incoming test scores is probably reading two to four years below grade level, has had little prior success in the English classroom, and needs development of linguistic skills, particularly reading, spelling, organizing his thoughts, and writing. He should be identified as a student who CANNOT do the prescribed English I level work, not the student who chooses not to do the work. Through group and individual classroom activities by the end of the English IL year, the student should be ready to move into low-phased level semester courses in his sophomore year with the strongest recommendation for his continuing the development of basic skills in the Reading Improvement and the Basic Composition semester elective courses.

The English I Accelerated student should have demonstrated superior competence on both reading and language usage scores on the placement test and should possess an enthusiasm for those activities that are part of the verbal experience: an insatiable curiosity for discovering ideas expressed in literature; a sense of control in using language - particularly usage, spelling, and diction; an enthusiasm for manipulating and discovering his potential in using his language to express his thoughts both orally and in writing. In order to qualify for the sequential course in the accelerated program, a student must have achieved no semester grade below B. In the sophomore year the Accelerated II student continues with an emphasis upon American literature; in the junior year, British literature; and in the senior year the student is scheduled for Advanced Placement, a college level course with the requirement that all students who take Advanced Placement will write the Advanced Placement examination in May. Each year in the accelerated program is designed as a full-year course with sequential development of skills in reading and writing as well as developmental emphasis of language usage, vocabulary, and composition skills, including research and literary analysis. The attrition rate from English I Accelerated into the Advanced Placement year is consistently 50 per cent. Students who do not continue with the accelerated program participate in the semester elective program.

The English I student is enrolled in a full-year program, the largest single class offering in the English curriculum with over six hundred students enrolled and ten to twelve teachers involved. Part of the complexity of the English I teaching assignment is the vast range (80 per cent of the freshman class) in student ability and skills in a typical section of English I: some

students will be near the accelerated level while others will be functioning near the L-level.

If the English I curriculum is intended as a base for the four-year program, and it is, then a major objective of this year in the English program is to take the range of students with diverse and inconsistent junior high school backgrounds and to give them classroom experiences which will help them to succeed later in the semester elective program:

An introduction to literature using specific literary genre.

Experience in improving reading comprehension and in expanding vocabulary.

Practice in locating information and utilizing resources in the Library Centers area.

Awareness of the responsibilities of the students as a speaker in a group as well as a member of the audience.

The study of language patterns, encouraging the student to build sentences rather than to dissect them.

A sequence of emphasis in writing a paragraph as well as an introduction to a three-part theme.

Viewing proofreading and revision as a way of improving writing rather than as punishment for poor writing.

Recommending English I Students for the Semester Elective Program

The Maine South English Department believes that English I should be a controlled year course in which to build and develop certain language skills. We further believe once the student has worked with those basic skills and has achieved even greater varying degrees of skills and accomplishments, that after this first year the processes of language and concept development take precedence over arbitrary grade level expectancies and chronological age of the student.

By the end of the English I year, the student should be ready to move into those elective courses which will allow him to continue the development of his basic skills. The strongest recommendation for initial choices in the elective program is dependent upon the student's needs at this stage.

For the average or better English I student, the logical sequence is to choose one of these three electives: English Usage, Creative Speaking, and Communication Studies. In each of these courses, emphasis is given to writing skills, particularly handling the three-part theme, which is essential for success in all elective courses.

For the English I student who is deficient in basic skills, the strongest recommendation is for him to take Reading Improvement and Basic Composition.

These courses too will provide him with experiences which should help him to achieve success in the elective program.

Rationale for the Semester Elective Program

The Maine South English Department has consistently tried to evaluate and update our English program in order to meet the changing needs of our changing students. As a part of this ongoing process, we have researched and developed a phased-option English curriculum for upper classmen, which was put into operation in September, 1972.

Advantages for the Student

The student who participates in the English elective program has many advantages over those in a traditional curriculum. One of the chief advantages is that the student ultimately has the responsibility for choosing his own course of study. Because he elects his own courses, motivation should be high. He has the advantage of selecting a course that will allow him to be challenged while he works on correcting deficiencies without frustration, for he will be working with others of his own ability level. The program allows the student flexibility and mobility denied students in traditional "tracks." As the student matures and attains a level of competency, he may move from one phase level to another -- something he could not have done in a traditional program. For the "L" student, there is the added advantage of not being stigmatized "L" -- a label that often had telling emotional and attitudinal effects.

Additionally, the semester length of the courses is advantageous. The student has the opportunity for exposure to various areas of writing, language, and literature. The stimulated student may desire to expand his knowledge in a particular area; if so, there are many courses available. In cases of failure, the student is not forced to repeat a frustrating experience. Instead, he may earn his credit in another class with fresh subject matter and a chance of success. During the year a student is exposed not only to two different subjects but also to two teachers. He is thus provided with different points of view, experiences, and approaches. He derives the benefits of having two instructors expert and enthusiastic in their areas.

The elective program also fosters a spirit of student cooperation, for the students quickly recognize the advantages to be gained in sharing their knowledge. The composition of the elective classes is such that the students can learn from each other since they come together with varied past experiences. For example, the former Mythology student has knowledge that will help explain literary allusions in another literature class; the student with creative writing experience or advanced composition work can make helpful suggestions for improving his peers' writing. This very humane interaction is a distinct advantage of the elective program.

Advantages for the Teacher

The elective approach for the teaching of English offers several advantages for the teacher as well as for the student. Although any course is designed to meet student needs as well as curriculum needs, the elective program should provide opportunities for each teacher to work in at least some of those areas of specialization in which he is most interested. Even in the recruitment of teachers or through the professional growth experiences of teachers to update their educational training, a concerted effort can be made to strengthen not only the professional background of the teacher but also the needs of the department; for example, a teacher with a traditional English Major background can seek special training in film, learning disabilities, reading, testing, linguistics, Chicago history -- with the idea that he may someday be teaching a course which specifically needs specialized expertise. To change teaching assignments as required under the elective program enables the teacher to remain flexible, to accept intellectual challenge, and to keep abreast of what is happening departmentally as well as professionally.

At Maine South each teacher on the English staff has at least one assignment in the elective program; each teacher who teaches the English I program is also teaching students in the elective program. As a consequence the teacher not only knows where the student has been but also where he is going. From year to year, assignments of necessity will change, particularly so that the majority of teachers will have had a range of experience within the four-year program. Therefore, the teacher is insured of a broad view of the program to avoid fragmentation and to insure continuity for the student. Teachers with a common assignment (e.g., Science Fiction or English Usage) have the potential to share techniques and activities which best seem to insure the success for the student -- and in turn success for the teacher.

Subject Matter of the Elective Program

The well-designed elective program offers to the student a wide range of courses that stimulate and appeal to specific interests but also provide a sequential program that fulfills the academic needs and increases the student's ability to perform the necessary English skills. The student may choose to further his writing experience in a number of ways: he may elect Advanced Composition; he may wish to work on his creative writing in Writing for Readers; or he may choose to sharpen his writing abilities through Newspaper Reporting. A student may increase his knowledge and abilities in language by choosing from courses like Communication Studies, English Usage, and Language and Man. The elective program provides the English student with many opportunities to strengthen his reading skills: Reading Improvement, Reading and Research, and Individualized Reading offer experiences enhancing reading abilities. Often the student finds that a particular English course stimulates further interest: The English elective program offers Film Workshop for students who have

completed Print and Flick or Art of the Film; Writer's Workshop is offered to students whose interest and abilities extend beyond the Writing for Readers course. The student's needs in literature study will also be served by a well conceived phase-elective program. Man in Conflict, Contemporary Literature, Supernatural and Detective Story are designed for the less motivated readers. The student interested in exploring his national literary heritage may choose from American Dream, American Studies, or Major American Authors. For the highly skilled and motivated readers, courses such as Major English Writers, Man, God and the State, and Satire and Humor offer the appropriate challenges. For the student who wishes to pursue a special interest, courses in Shakespeare, Poetry, and The Bible as Literature are offered.

The phase-elective course offerings are consciously designed to offer a controlled, sequential program to the English student of all ability levels. In all courses, regardless of title, emphasis is given to those skills necessary to the student's use of the varying English skills. The student is encouraged and guided to choose a sequence of courses from the elective classes that will offer him a balanced program that meets his individual interests, abilities, and needs.

The Pre-registration Process for Elective Courses

All students who will be in grades 10, 11, and 12 will elect from a variety of semester-length courses. Each of the courses will have built into it learning experiences in the basic language skills, including work in composition. The student will have a theme folder as an outgrowth of the composition activity for any one of the elective courses.

This process of electing the English program requires that the student change courses as well as instructors each semester. It also requires that the student give serious consideration to the choices that he makes. The student should remember he is choosing a course not a particular instructor. Once he has made his pre-registration choices and later completed registration with his counselor, he cannot change his registration. The departmental schedule is determined by the courses that the students elect.

The elective courses have no grade level requirement; they will in some instances have grade level recommendations. They are all phased according to level of difficulty.

Phasing is a way of describing courses by assigning to them a range of numbers from 1 to 5 to indicate their degree of difficulty:

Phase 1 -- Courses are designed for students who find reading, writing, and speaking difficult and have serious problems with basic skills.

Phase 2 -- Courses are for students who do not have serious difficulty with basic skills but need to improve and refine them.

Phase 3 -- Courses are for those who have command of the basic skills and are ready to use those skills to gain new experience.

Phase 4 -- Courses are for students who have good command of reading, writing, and speaking skills and who have a strong interest in any of these areas.

Phase 5 -- Courses are for students who have excellent control of skills and desire a challenging academic experience.

Each course description includes a phase designation, generally a range such as 1-2 or 3-4-5, to help guide the student in making choices. Notice the students are not phased; courses are.

TO DETERMINE WHETHER OR NOT A PLAN OF WORK IS SOUND, THE STUDENT SHOULD CONSIDER THE FOLLOWING GUIDELINES:

1. Courses should suit your ability. Are the courses you have selected "just right" in terms of your ability? They should be neither too hard nor too easy. If they are too hard, you will be frustrated. If they are too easy, you will be bored.

2. Courses should suit your interests. Are the courses that you have selected ones which you have an interest in taking because you naturally find them attractive or because you feel you would like to take them to help overcome a weakness? Either reason is a good one for meeting this criterion for selecting a course.

3. Courses should suit your needs. Are the courses that you have selected going to help prepare you for goals that you have set for yourself? Are they going to help you resolve weaknesses that you feel you have?

   A Word of Caution for the Student: Dissatisfaction and frustration are most often the result of careless planning and an incomplete understanding of the course content and phasing. Teachers will assist you, but you are responsible for choosing carefully.

Student, parent, English teacher, and counselor are all involved in the registration process. In English classes the student will receive a "Guide for Pre-registration for English," which includes a course description of the optional courses available the next year. He will also receive a "Plan of Work" as well as a "Four Choice" worksheet. Each student thus receives a list of tentative course offerings, discusses them with his teacher and with his parents, and then makes his first four choices. At this time we recommend the student fill out his "Plan of Work" for the remainder of the four year period he is in high school. The purpose of this worksheet is to enable the student, English teacher

and parents to gain an overview and balance for his high school English program. We request the parent's signature on the "Four Choice" worksheet. The English Department, working from student choices, draws up a final list of courses to be given, dependent upon minimum enrollment for a course to be offered. Although the student usually gets his first and second choices, this is not always so. Therefore, he should choose his third and fourth choices with care. Final registration, as in the past, occurs with the parents and the counselor.

Evaluation of the English Program

Inherent in the nature of the elective program is the concept that an ongoing evaluation must take place.

Both subjective and objective evaluation should be undertaken. Feedback from any source -- the student, the teacher, the counselor, the parent -- should provide insight into whether or not a course is meeting the objectives designed for the course as well as for the total program. One of the best evaluations for any elective course is whether or not students continue to register for it. Whenever objective evidence can be gathered for evaluating a course or the program, this should be done. We are particularly alert to that kind of evidence which measures competency or lack of competency for the general goals of the Maine South English student as revealed in standardized tests such as the S.A.T. (particularly the section the TSWE -- Test of Standard Written English), the A.C.T. and the Advanced Placement Test. Internal testing such as the district English Usage Skills tests, the English I semester language and writing competency tests, and the semester tests administered by the teachers for the various courses also serve to focus on and measure the specific objectives of the course as well as the general goals for the department.

Evaluation: External and Internal Testing: The Grading Process

Instruction within the English Department is to be evaluated by both the teacher and the department chairman. Does the teacher evaluate instruction by:

1. relating instruction to the course objectives and the departmental goals?
2. relating evaluation to student ability?
3. using evaluation to improve instruction?
4. using evaluation to improve student growth, thus measuring progress of the individual student.

External testing instruments are used for high school placement, for measuring achievement while in high school, and for college admission. SAT/ACT type tests demand an objective answer; therefore, in the English classroom students need experience in objective testing. Such classroom set materials as the Junior Review Exercises and the Senior Review Exercises are available for classroom use. Additional testing materials are available in both the Reading Center and in A/V kits.

Internal testing for measuring student growth may be done either at the departmental level, the course level, or even by the individual teacher. These kinds of tests should reveal what the teacher considers important to evaluate about the student at a given point in time.

The following guidelines are to be used for testing, grading, and recording of these grades:

1. The student should have experience both with objective and essay type testing.
2. Each student should keep a theme folder for the course.
3. The student and the teacher should have some experience in the semester with holistic theme/essay grading.
4. The most effective teacher evaluation of themes are those that tend to use a combination of teacher comment and symbols for revision.
5. Because revision is a part of the total writing process, the theme folder should reflect that some form of revision does take place: this may include evidence from rough draft to final copy; from post-teacher comment to student revision; from student-teacher conference that a re-vision has taken place.
6. Revision should be done systematically and consistently throughout the quarter and the semester, not a touch-up job to finish at the end.
7. Every student is required to take the semester examination according to the building exam schedule.
8. The semester examination should not count more than twenty per cent of the final grade.
9. No student is to receive a failing grade for the quarter or the semester unless a progress report had been sent out in keeping with the quarter and semester deadlines.
10. A report to parents may be sent commenting upon a student's improvement and even as a commendation for excellence.
11. The teacher should record in the grade book that a progress report has been sent during the quarter along with the date it was sent; e.g., PR 10/15.
12. The grade book is the official record of the student's progress -- and in cases of discrepancy, the final grade recorded there will serve as the official grade.
13. The grade book should reflect the evaluation of the work done by the student for the quarter and the semester: this might include a range of activities such as quizzes, homework assignments, unit tests, themes, class projects, class participation, oral presentations, research papers, the semester examination. As a guideline the student should average not less than one grade a week for each quarter. In determining a quarter or semester average, not all recorded grades will be equal in value.
14. If a point system is used, the teacher should attach an explanation of the point system.
15. At the conclusion of the semester the teacher should record by letter grade each quarter grade, the semester examination, and the final grade.

Departmental Philosophy for Research Papers

As part of the learning experience at Maine South, students are asked to investigate source materials available in the Resource Center and in the community at large. In addition, students in advanced classes such as Reading and Research, American Studies, and English II and III Accelerated are required to write a research paper.

Because the research paper involves skills vital to the student's future academic success and because of the length of time involved in the assignment, the paper will weigh heavily in the student's quarter or semester grade. Students are required to show progress on the project as it develops; late papers, therefore, are acceptable only under unusual circumstances. In addition, students are encouraged to type, or to have the paper typed. Plagiarism is a serious matter and will result in severe penalties.

The Procedure for Curriculum Change

The district Procedure for Curriculum Change establishes a specific procedure for curriculum change when it meets student needs as well as curriculum needs. As part of the ongoing evaluation that takes place, the English Department will continue to evaluate as well as to recommend those curriculum changes which help to provide the English student at Maine South with classroom experiences that meet his needs and interests.

Maine South English Department
Course Offerings

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*Indicates Non-credit Course

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Semester Electives - Recommended for Grade 10
(Arranged According to Phase Level)

Phase 1 - 2

Basic Composition
Reading Improvement
Man in Conflict
Man/Animals/Nature
Supernatural and Detective Story

Phase 2 - 3 - 4

English Usage
American Dream
Nonfiction
Self Discovery

Phase 3 - 4 - 5

Communication Studies
Language of Poetry
Literature of Chicago
Mythology
Newspaper Reporting
Editing for Publications (Has a pre-requisite)
Science Fiction

Phase 2 - 3 - 4 - 5

Creative Speaking

Semester Electives - Recommended for Grade 11

Phase 1 - 2

Basic Composition
Magazine Reading
Man/Animals/Nature
Man in Conflict
Print and Flick
Reading Improvement
Supernatural and Detective Story

*Indicates Non-credit Course

Phase 1 - 2 - 3

Contemporary Literature

Phase 1 - 2 - 3 - 4 - 5

Film Workshop (Has a pre-requisite)
Industrial English

Phase 2 - 3 - 4

American Dream
English Usage
Nonfiction
Self Discovery

Phase 2 - 3 - 4 - 5

Creative Speaking

Phase 3 - 4 - 5

Advanced Composition
American Studies (full-year course)
Art of the Film
Bible as Literature
Communication Studies
Editing for Publications (Has a pre-requisite)
Language and Man
Language of Poetry
Literature of Chicago
Major American Writers
Major English Writers
Mythology
Newspaper Reporting
Reading and Research
Rhetoric and Logic
Science Fiction
Shakespeare
Writing for Readers

Semester Electives - Recommended for Grade 12

Phase 1 - 2

Basic Composition
Magazine Reading
Man/Animals/Nature
Print and Flick
Supernatural and Detective Story

Phase 1 - 2 - 3

Contemporary Literature

Phase 1 - 2 - 3 - 4 - 5

Film Workshop (Has a pre-requisite)
Individualized Reading
Industrial English

Phase 2 - 3 - 4

American Dream
English Usage

Phase 2 - 3 - 4 - 5

Creative Speaking

Phase 3 - 4 - 5

Advanced Composition
Art of the Film
Bible as Literature
Editing for Publications (Has a pre-requisite)
Language and Man
Language of Poetry
Literature of Chicago
Major American Writers
Major English Writers
Man, God and the State
Mythology
Rhetoric and Logic
Sature and Humor
Shakespeare
Writing for Readers
Writer's Workshop (Has a pre-requisite)

ENGLISH I

Course Description:

This course is designed for the incoming freshman not only as a base for his classroom experiences in English but also as a springboard for a continuation and a development of these concepts as he proceeds later through the elective program. Designed as a full-year course rather than a semester one, English I provides a range of experiences: reading and literature; oral English and listening; grammar, style, and usage as they affect composing effective sentences and paragraphs; and eventually the introduction of a three-part theme.

Basic Texts:

Warriner, English Grammar and Composition (Complete Course), 1973
(To be used as a text and handbook all four years)
Chapters 1, 2, 3, 4, 33, 34, 35, 37
Warriner and Whitten, English Workshop (Third Course), 1977
1st Semester: Chapters 1 - 5
2nd Semester: Chapters 6 - 10
Chapter 11: Composition (used throughout the year)
Carlsen and Tovatt, Insights: Themes in Literature (Second Edition), 1973
short stories
poetry
novelette: Borland, When the Legends Die
Sandoz, Winter Thunder
drama: Gibson, The Miracle Worker
Shakespeare, Romeo and Juliet
epic: Homer, The Odyssey
nonfiction articles
Lee, To Kill a Mockingbird

Teacher Resources:

Warriner, Teacher's Manual with Answer Keys) (accompanying the English
Warriner, Teaching Tests Grammar and Composition)
Warriner and Whitten, Mastery Tests (accompanying the English Workshop)
Carlsen and Tovatt, Teacher's Resource Guide for Insights: Themes in Literature

Additional help for students:

English LRC
C117 Reading Center
Speech and Hearing Therapist (for help with handwriting, legibility, speech, hearing, phonics, lip reading)

Objectives:

READING -- As a result of his experience in two semesters of English I, the student should be able to:

Behavioral Goals:

1. Locate information using the table of contents and index of a book as well as a dictionary.
2. Utilize resources in the library, the English LRC, the audio-visual area, and the Reading Center. (All freshmen attend library orientation at the beginning of the year.)
3. Improve the level of competence in comprehension:
    a. associating ideas
    b. drawing conclusions
    c. determining sequence of events
    d. predicting outcomes
    e. seeing relationships
    f. locating details
    g. summarizing material
4. Expand his vocabulary by using word attack skills, context clues, and a dictionary.
5. Determine the purpose and the characteristics of various literary genre:
    a. the short story: plot, setting, theme, symbolism, foreshadowing, point of view, methods of characterization
    b. Poetry: various types, rhyme pattern, rhythm pattern, figures of speech, distinguishing between subject matter and theme of the poem
    c. the novel: structure, elements of units, methods of characterization
    d. drama: structure, elements of unity, methods of characterization, performance
    e. nonfiction: biography, autobiography, article, essay
6. Identify and recognize recurrent themes and archetypes including:
    a. the hero
    b. the teacher/exemplar
    c. quest for identity
    d. loss of innocence
    e. consequences of prejudice
    f. coping with handicaps
    g. problems of decision-making
    h. conflict of generation gap
7. Select and read for his own pleasure and information and share this reading through class projects, discussion, and writing.

Nonbehavioral Goals:

1. More clearly define his role in life from recognizing that those ideas in good literature are relevant to his own world of experience.
2. Appreciate the universality of literary themes as they affect his vicarious and direct experience.
3. Enjoy reading as well as other forms of vicarious language experiences, carrying his enjoyment beyond the classroom to a personal enjoyment of works of his own choice.

LANGUAGE -- As a result of his experience in two semesters of English I, the student should be able to:

Behavioral Goals:

1. Discover through experimenting that in sentences we do two things: name something and make a comment about it.
    a. Experiment with different ways of arranging parts so that difference in meaning, no meaning, or varied emphasis will be apparent.
    b. Organize a sentence into sensible components.
2. Demonstrate through specific and tangible illustrations the four basic sentence patterns:
    S -- V
    S -- V -- SC
    S -- V -- DO
    S -- V -- IO -- DO
3. Expand the basic sentence patterns in the following ways:
    a. Construct sentences to show how adjectives and adverbs modify or inform on other words.
    b. Compound the sentence (or any of its parts) through coordination, experimenting with various choices of punctuation: comma (34H), semicolon (35A), colon (35E), to show that
        1) Everything in the sentence can be compounded.
        2) All compounding must be parallel.
    c. Compound the subject and/or verb and to punctuate correctly.
    d. Expand the sentence by means of SUBORDINATION through
        1) Adjective clauses using
            (a) Relative pronouns
                (1) correct reference
                (2) agreement in number with antecedent
            (b) Relative adverbs
            (c) Punctuation (restrictive and nonrestrictive -- 35i)
        2) Adverb clauses
            (a) subordinating conjunctions
            (b) punctuation (34J4)

3) Noun clauses
(a) use of sentence patterns to identify
(b) use of introductory words

4. Make the sentence more concise through REDUCTION by using
   a. Prepositional phrase
   b. Participial phrase
      1) formation by deletion in verb phrase
      2) modifies noun or pronoun
      3) placement
      4) punctuation (34J3)
   c. Infinitive phrase
   d. Appositive or appositive phrase
      1) punctuation (34K1)
5. Make the sentence more precise through knowledge and application of linguistic resources which demonstrate
   a. the extensive use of metaphor in daily language
   b. the background of words and the changes in meaning
   c. the context in which words are used
6. Make the sentence clear by using accepted rules of usage
   a. distinction between homonyms
   b. distinction between the possessive and the plural
   c. principal parts of verbs
   d. pronoun reference (6t, 7a-k)
   e. articles a and an
   f. subject and verb agreement (6a-s)
   g. consistency of tense (16b2)
   h. recognition of placement of modifiers (14a, 14b)
   i. parallel structures (15a-d)
   j. transitional expressions (34k3)

Nonbehavioral Goals: The student will be able to:

1. Become aware of how language is used: by society at large, by business and advertising, by government, by the communications media, and by himself.
2. Understand that no one language style is "correct" in an absolute sense, but that one's language should be appropriate to any given situation.
3. Establish through practice such sensitivity to the shades of language use that he knows the difference between written and spoken English and how and when to use both kinds.

ORAL EXPRESSION AND LISTENING -- As a result of his experience in two semesters of English I, the student should be able to:

Objectives:

1. Learn to think logically.
   a. Define the problem.
   b. Define the cause.
   c. Seek solutions.
   d. Select the best solution.

2. Investigate the facts before arriving at a decision.
3. Be well-informed; i.e., consult references when appropriate.
4. Learn the responsibilities of a member of the audience.
    a. Listen attentively with an alert mind.
    b. Ask questions.
    c. Make clarifying statement; cite examples.
    d. Make stimulating and sincere contributions.
    e. Focus on main issues.
    f. Make perceptive and discriminating comments about such mass media as film, television, or theatre.
5. Learn the responsibilities of a speaker in a discussion.
    a. Know the subject.
    b. Contribute willingly.
    c. Listen intelligently.
    d. Speak purposefully and clearly so that all may hear.
    e. Recognize and admit the truth of what others say.
    f. Disagree reasonably and with reasons.
    g. Be courteous -- always.
6. Memorize assignments of reasonable length both as a mental exercise and as an aid to grammar and composition work.
7. Recognize the main points of any listening experience and record them.
8. Follow written and oral instructions.

COMPOSITION -- As a result of his experience in two semesters of English I, the student should be able to:

Behavioral Goals:

1. Provide a working definition of a paragraph: to develop one major idea in a series of related, developmental sentences.
2. Locate the topic sentence in a given paragraph.
3. Develop a topic sentence in a three-step process.
    a. Choose a subject.
    b. Narrow the subject to a specific topic.
    c. Write a specific topic sentence.
4. Select detail which is specific as well as relevant.
5. Choose from a variety of methods to develop his paragraph appropriate to his purpose.
    a. Chronological order.
    b. Spatial order.
    c. Order of importance.
    d. Incidents.
    e. Comparison/contrast.
6. Utilize recurrent themes from the literature as a resource for writing both single and multi-paragraph compositions.

7. Write a paragraph
    a. in which each sentence logically generates the next.
    b. which has a beginning, a middle, and an end.
    c. which maintains a sense of coherence and logic.
    d. which utilizes transitional words and phrases.
    e. which utilizes subordinate structures (using both phrase and clause constructions) to show relationship among ideas and to vary structural patterns.
8. Recognize that the three-part theme is an extension of what happens in a well-written single paragraph.
    a. Introduction.
    b. Body.
    c. Conclusion.
9. View proofreading and re-writing as a means of making good writing into excellent writing, not as punishment for poor performance.
10. Follow the district Manuscript Rules.
11. Use Warriner's for the purpose for which it is intended for the four-year program: as a resource handbook both for pre-writing as well as revision.

Nonbehavioral Goals: The student should be able to:

1. Be convinced that he has something to say.
2. Feel free to write about his life and himself, assured that the teacher and others will find this writing both important and significant.
3. Develop pride in his writing.
4. Use writing as a worthwhile means of clarifying his thoughts and feelings.
5. Apply the writing skills he has learned to his work in other disciplines.
6. Feel free to submit his writing to the creative writing magazine.

Using a multi-sensory approach to learning, the English I teacher may select supplementary audio-visual resources to be used in the classroom or as individualized assignments for a particular student's needs. The availability of time and space will dictate the teacher's choice of materials which are listed below. Items marked by an asterisk (*) relate directly to the curriculum and are especially useful.

Films:

659 Bartleby, The Scrivener
106 English Language -- How It Changes
107 English Language -- Story of Its Development
664 Dr. Heidegger's Experiment
*683 Lady or the Tiger?
684 Lottery
685 My Old Man
17 The Novel: What It Is, What It's About, What It Does
*262 The Odyssey: The Structure of the Epic
*263 The Odyssey: The Return of Odysseus
*264 The Odyssey: Central Themes
1004, 1005 The Strange Case of the English Language
922 The Unicorn in the Garden
1200 To Build a Fire
*170 William Shakespeare (biographical)
961 Walter Kerr on Theater
71, 72 The Alphabet Conspiracy (Parts 1 and 2)

Kits: Those with transparencies are marked TR

TR 21 Composition: Writing Effective Sentences
TR 20 Compound-Complex Sentences
TR 34 Dependent Clauses
TR 8 Etymology
Kit 227 Forms of Literature: The Novel
Kit 245 Forms of Literature: Poetry
Kit 123 Forms of Literature: The Short Story
TR 33 Introduction to Poetry
Kit 37 Language, Signs, and Symbols -- How Man Communicates
Kit 3 Linguistics Lab
Kit 87 Logical Thinking
Kit 84 Poetry to be Heard
Kit 2 Program in Writing/Awareness
Kit 88 The Sense of a Sentence
TR 6 Sentence Building
*Kit 147, 148 To Kill a Mockingbird (learning packet for concept building)
TR Word Study (Dictionary Study)
Kit 86 Writing a Good Paragraph
*Kit 85 Writing a Good Theme (3 parts)
Kit 262 Writing: From Assignment to Composition
Kit 263 Writing: From Imagination to Expression
Kit 312 Communication Skills: Write it Right (Parts 1, 2, 3)

Kit 314 Shakespeare is Alive and Well in the Modern World (Parts 1, 2)
Kit 331 Speaking of Spelling
Kit 456 Communication Skills - Reading
Part 1: Making Inferences
(One example - "The Most Dangerous Game")
Part 2: Understanding the Main Idea
Kit 466 The Dictionary in Action
Parts 1, 2, 3 - Parts 2 and 3 look good
*Kit 474 Grammar Rock

Records: Those with a filmstrip are marked FS

420.9 A 100 Years of English Pronunciation
421.5 Practical Vocabulary Improvement
800 Prose and Poetry Adventures
813.4 To Build a Fire
808.1 Understanding and Appreciation of Poetry
*808.1 Poetic Experience FS
808.1 Treasury of Great Poetry
808.2 How to Read and Understand Drama FS
808.3 Understanding and Appreciation of the Novel
808.8 Many Voices-10 (Saki's "Open Window")
808.8 Many Voices-9 (Introducing Homer's Odyssey)
808.81 Anthology of English and American Poetry
808.81 Famous Poems That Tell Great Stories
808.81 Introduction to Poetry
811 100 Years of Great American Poetry
811.3 Dickinson -- Poetry and Letters
*811.3 Poe -- poetry and prose
811.3 Emily Dickinson -- a Self Portrait
811.4 Streets Prairies Valleys -- Sandburg
811.4 Walt Whitman
811.5 Robert Frost Derry Down Derry
811.5 John Brown FS
811.5 Sandburg
811.52 Edna St. Vincent Millary
811.52 Gwendolyn Brooks
811.54 Some Haystacks Don't Even Have Any Needle
811.54 Reflections on the Gift of Watermelon Pickle
811.54 12 Contemporary Poets
812.54 A Thurber Carnival
813.2 Legend of Sleepy Hollow
*813.3 Cask of Amontillado and Tell-Tale Heart
*813.3 Pit and the Pendulum
813.3 Hawthorne Treasury
813.4 Bret Harts FS
813.4 Clemens Treasury
813.4 Call of the Wild -- London
813.4 O. Henry Selections
813.509 Modern Development of the Short Story
813.54 Daemeon Lover and the Lottery -- Jackson
817.52 World of James Thurber
*822.33 Romeo and Juliet (Zefferelli film)

	*822.33	Romeo and Juliet (2 copies: 1 in AV; 1 in A217)
	822.33	Teacher's Guide for Multi-Media Shakespeare
	*822.33	Shakespeare's Living Words, The Globe, Shakespeare the Man FS
	*928.1	That Strange Mr. Poe FS
Transparencies:	TR50	English 10 - Composition
	TR51	English 11 - Composition
	TR52	English 12 - Composition
Filmstrips:	411	Encyclopedia
	412	The Card Catalogue
	413	The Book
	414	Dewey Decimal System
	415	Reader's Guide
	420	Aids in Writing and Reading
	421.9	Comma - Addresses, Dates
		Comma - Apposition, Parenthetical Expressions
		Comma - Clauses, Phrases
		Comma - Direct Address, Introductory Elements
		Comma - Miscellaneous Use
		Comma - Series
	423	Dictionary
	425	Sentence Do's and Don'ts
	425.2	Making Words Agree
		Parts of the Sentence or Clause
		The Verb and the Sentence
		What is a Sentence
		Words That Name Things
		Words That Show Action
	425c	Clauses
	425p	Phrases
	425p	Predicates with Complements and Objects
	425s	Sentence parts -- Subjects -- simple and complete
	425v	Sentence Variety
	808	How to Write a Description
	808	How to Write a Narrative
	808	The Body of the Composition
		Conclusion of Composition
		Five Steps in Writing Composition
		Main Parts of a Written Composition
		Outlining a Written Composition
		The Patterns of Paragraphs
	808.1	The Poetic Experience
	883	The Iliad
		The Odyssey
		Ulysses
Cassettes:	89-100	Why Does Pneumonia Begin with a "P"? (Spelling)
	149-151	Romeo and Juliet

Classroom Sets:

(Foetry)
Poetry I (Literary Heritage)
Reflections on a Gift of Watermelon Pickle
(also with record)
Some Haystacks Don't Even Have Any Needle
(also with record)
Sound and Sense - Perrine
The Odyssey - Homer translated by Epps

(Short Story)
"Adventure of the Speckled Band"
"The Cop and the Anthem"
"Descent Into the Maelstrom"
"Dr. Jekyll and Mr. Hyde"
"The Gold Bug"
Ideas and Patterns in Literature "The Lottery"
Introduction to the Short Story "The Catbird Seat"
"Cask of Amontillado"
"Occurrence at Owl Creek Bridge"
"Ransom of Red Chief"
"Rappacini's Daughter"
"Rip Van Winkle"

(Books)
Better Paragraphs - Ostrom
Composition: Models and Exercises
English 2200, 2600, 3200
English 10 Composition and Grammar
Elements of Style - Strunk
Handbook to Literature - Thrall, Hibbard, Holman
Language in Thought and Action - Hayakawa
Paragraph Development - Moore (Set located in each classroom)
Reading Effectively
Reading on Semantics - Stageberg and Anderson
Steps to Better Reading - Pottel
Teaching the Novel - Ryan
Troubleshooter Books Spelling skills, word attack, etc.
Writing: Unit Lessons in Composition (Ginn series)
Man the Myth Maker - Jewkes
The Perilous Journey - Jewkes
20 Steps to Better Composition

(This THEME CORRECTION SHEET is available in A217.)

SPELLING CORRECTIONS (37):

Name_____

Theme Title_____

Theme Date_____

Corrections OK Not Done

Rule Symbols

Times missed

Grade Killers	ms	22f	11a	11b	351	37	its	your	their	to
Times missed							it's	you're	they're	too
									there	two

Rule most often missed on this theme:

Correct Sentence:

Rule or corrected sentence:

Corrected Sentence or rule:

Rule or corrected sentence

WRITING CHECKLIST

This is a cumulative list. It has been the practice of English I teachers to begin with the Manuscript Rules and spelling. Rules are added through the year as they are covered in class. Although specifically designed for use in English I to reflect sequential development of writing skills, this check sheet for writing could be used in any of the elective classes.

Writing Checklist
Theme # _____
Name _____

_____ Observed Manuscript Rules

_____ Checked spelling Warriner's 37

_____ Proofread - Warriner's 22f also 19L (white handout sheet)

_____ Topic sentence that lends itself to development in paragraph

_____ Body sentences support the central idea in topic sentence

_____ Concluding sentence closes paragraph effectively giving a sense of completion

_____ Capitalization - Warriner's 33

_____ Apostrophes for possession - Warriner's 35L

_____ Titles, slang, technical terms - Warriner's 35g, 35j, 35k

_____ Comma with compound sentences - Warriner's 35k

_____ Semicolon with compound sentences Warriner's 35a, 35b

_____ Fragments - Warriner's 11a

_____ Run ons - Warriner's 11c

_____ Comma with introductory elements - 34j4, 34j2, 34j3

_____ Transitional words and expressions - Warriner's list p. 358

_____ Sentences reflect a variety of structures -- proper subordination and co-ordination 18A and 18B

_____ Parallel structure - Warriner's 15

_____ Subject -- verb agreement - Warriner's 6

_____ Pronoun reference and pronoun antecedent agreement 13A and 7

_____ Introductory paragraph -- grabs reader's attention and states thesis

_____ Body paragraphs -- each supports the thesis with clear, specific points

_____ Concluding paragraph gives a feeling of finality to theme, but does not conclude to any more or any less than your thesis says you would.

_____ Comma in series 34f

_____ Appositives 34k1 - Direct Address 34k2 - Transitional Expressions 34k3

_____ Unnecessary commas 34m

_____ Quotation marks 35i

Selected Resources Available to the English I Teacher

CURRICULUM MATERIALS

Study Guides for the following are available in A215:

When the Legends Die
Odyssey
Romeo and Juliet
To Kill a Mockingbird

ADDITIONAL MATERIALS

As a supplement to Sentence Improvement the following materials were created in 1974. Although Sentence Improvement is no longer used as a text, the materials are still useful as resources for grammar work and composition work. The materials on Xeroxed sheets are easily copied for classroom use. These sheets, as well as the transparencies available, are stored in the third drawer in the Independent Study Room A215 in files for A211, A213, A214. Each sheet in the file is numbered and should be returned to its place after use. Use the file for the room in which you teach.

Sentence Improvement, Chapter One
Transparencies

1. Introduction to N Vi sequence
2. Explanation that N Vi can equal S V
3. Continuation, including pronoun as S
4. N V and S V exercise
5. and 6. Answer key to "Ted's Party," a pattern and function exercise (See handout #11.)

Handouts

1. Pattern and function summary
2,3,4 Test or worksheet summary of One-A to Four-A
5. Test or worksheet for 4B and 4C
6. to 11. Tests or worksheets, summary of patterns One-A - Four-D
12. Handout of "Ted's Party," with accompanying transparencies 5-6
13. Verb exercise or test

Sentence Improvement, Chapter Two
Transparencies

7. Punctuation of compound and complex sentences
8. and 9. Scrambled paragraphs (Sentences go from simple to compound, to complex, to compound-complex, then reverse.)

Handouts

14, 15. Summary, sentences classified according to structure
16. Punctuation of compound sentences
17. Scrambled paragraph supplement to transparencies

Sentence Improvement, Chapter Three
Transparency

10. Writing with appositives

Handouts

18. Distinguishing between adverbs and prepositions
19. Phrase and clause identification
20. Sentence reduction exercise, "Drafting Both Sexes"
21. Sentence reduction exercise, "Maine South Reserve Room"

Sentence Improvement, Chapter Four
Transparencies

11, 12. Answer key to Parallelism Exercise I
13, 14. Answer key to Parallelism Exercise II

Handouts

22. Parallelism Exercise I
23. Parallelism Exercise II

Sentence Improvement, Chapter Five

Handouts

24, 25. Prepositional phrases as modifiers

Sentence Improvement, Chapter Six
Transparencies

15, 16, 17. Transition exercises berween paragraphs
18, 19. Transition exercises within paragraphs

Handouts

26. Combining sentences for variety
27. Linking paragraphs by finding transitional devices

Introducing the Three-Part Theme
Transparencies

20. Traditional outline form
21. Topic outline answer key
22. Sentence outline answer key
23, 24, 25. Examples of analogy openers
26, 27, 28. Developmental paragraph exercises (Chapter Four)
29, 30, 31. Writing conclusions for short three-part papers and exercises
32, 33. Examples of good freshman three-paragraph themes
34, 35. Examples of fair freshman three-paragraph themes

36. Examples of poor freshman three-paragraph theme
37, 38, 39, 40, 41, 42. Examples of good introductions and conclusions juxtaposed from four longer three-part themes (corresponds well to Chapters Three and Five)

Handouts

28. Exercise for topic outline (See transparency 20.)
29. Exercise for sentence outline (See transparency 21.)

Miscellaneous Writing Aids

Transparencies

43, 44. How to make theme corrections

Handouts

30. Quotation marks for conversation
31, 32. How to punctuate split quotations
33, 34, 35. Fill-in sentences requiring knowledge of participles, gerunds, noun clauses, sentence patterns

SPECIAL NOTE: Classroom copies of nineteen creative openers taken from news magazines are also on transparency.

SRA Transparencies and Student Manuals

Unit II
This unit covers the topic sentence

Unit IV
Distinguishing between general, specific, and concrete detail; this unit would aid in teaching paragraph development.

Unit V
This unit explores the subtopic sentence and five types of paragraph development: particularization, comparison or contrast, elimination of negative details, illustration or instance, and composite.

Unit VI
A brief section on spelling might be particularly useful.

Unit VII
This unit would correlate most closely to Sentence Improvement. The clause, the simple, complex, compound, and compound-complex sentence are discussed as well as parallelism and transitional devices. Exercises in the student manuals are particularly useful.

Unit VIII
Possibly the illustrations of outlining on pp. 129-30 in the student manual would be useful.

Unit XII

Exercises review the types of sentences explained in Unit VII as well as the use of the comma, colon, semicolon, quotation marks, parentheses, and apostrophe.

The Reading Center

(1) Exercises on transitional devices

(2) Cloze exercises covering parts of speech and sentence functions

(3) Jumbled sentences covering simple, compound, complex sentences

(4) Jumbled sentence functions

(5) Jumbled paragraphs for transitional devices

(6) Poetry and Romeo and Juliet vocabulary

(7) Numerous spelling exercises.

ENGLISH IL

Recommended for: Freshmen

Course Description:

This course is designed to meet the basic needs of the incoming high school student who finds English a difficult course to master. A major cause for this difficulty is the student's concept of his own abilities when he works with developing skills in writing, listening, reading, and speaking. The goals for success in this course are basic and should allow each student an opportunity to accomplish tasks with a minimum of frustration.

Basic Texts: Students pay an established fee for the school year.

Cooper, ACE 401
Scholastic Scope
"West Side Story"
A selected novel

Objectives:

As a result of his experience in two semesters of English IL, the student should be able to:

1. Write a paragraph with one central idea or thought.
2. Form the habit of improving each paragraph through proofreading and correcting a rough draft of the composition.
3. Be a better speller by understanding rules, such as dealing with long and short vowel sounds in doubling consonants.
4. Outline a subject using major and minor points and subdividing into specific categories.
5. Be able to read and to outline the major events which occur in any type of written work.
6. Increase his reading attack skills as found in Scope activities.
7. Increase his vocabulary understanding by using exercises from Scope.
8. Use basic sentence punctuation with greater facility.
9. Know and identify naming words and action words, and to be able to modify these words with adjectives and adverbs.
10. Use simple past and present tense action in sentences.
11. Improve his oral reading skills by reading the plays found in Scope.
12. Follow oral instructions in order to accomplish a task.
13. Organize a novel's or short story's plot by its order of events.
14. After reading the novel, apply the following terms: setting, plot (conflict - four types, climax, conclusion), characterization, atmosphere, theme, flashback, and point of view.
15. After reading the novel, the student should develop an essay discussing the ideas presented in the novel with a topic sentence and development using examples.

Activities:

1. Students work steadily with the fifteen ACE booklets (including the Combo reader and the ACE Reference), spending about two weeks developing specific skills in language in each booklet.

2. Individual copies of Scope magazine provide the students with a variety of reading and language exercises.

3. Students view or listen to longer works both in or out of class, such as To Kill a Mockingbird, West Side Story, The Killer, and a novel of their choice.

4. The last unit of the school year students work on composition skills and grading techniques enabling the "L" student to make the transition into the elective program.

Films:

376 Occurrence at Owl Creek Bridge
450, 451 Nanook of the North
664 Dr. Heidegger's Experiment
684 The Lottery
685 My Old Man
768 The Red Balloon
To Kill a Mockingbird (all freshmen film)

Classroom Sets:

Galaxy Series: Perspectives, Vanguard, Accent
Scholastic Series: Loyalties, Maturity, Law, Imagination
Scholastic Kits: Families, Comedy, Outsiders
A collection of novels

Kits:

379 Hooked on Reading, Parts I and II
380 Communication Skills: Making Inferences, Part I
Communication Skills: Understanding the Main Idea, Part II
466 The Dictionary in Action

ENGLISH I ACCELERATED
No phasing

Recommended for: Freshmen

Course Description:

Students are selected for this two semester course by the recommendations of their junior high teacher and by the high school placement scores. The activities of the course will involve the student in both the cognitive skills and affective appreciations and enjoyments of literature, composition, and language study. Writing experiences will be an outgrowth of his experiences with literature as well as his personal experiences which he brings to the writing situation. An increased sensitivity to language interrelationships and its many shades of meaning will be required of the student as he becomes involved in both oral and written assignments.

Basic Texts:

Epps, The Odyssey of Homer
Gaines, The Autobiography of Miss Jane Pittman
Golding, Lord of the Flies
Hamilton, Mythology
Lee, To Kill a Mockingbird
Orwell, Animal Farm
Rand, Anthem
Shakespeare, A Midsummer Night's Dream, Romeo and Juliet
Scheld, Designs in Fiction
Warriner, English Grammar and Composition (Complete Course), 1973
Warriner, English Workshop (Third Course), 1977

Objectives:

As a result of this course the student should be able to:

1. Demonstrate increased competency in his expository, descriptive, and objective reporting forms of writing.
2. Demonstrate a growing confidence in and enjoyment with his abilities to communicate in writing.
3. Demonstrate increased competency in his literal comprehension, his interpretation, "reading between the lines," and his critical reading skills.
4. Demonstrate an increased enjoyment and engagement with reading.
5. Demonstrate a sensitivity to language, a feeling for the denotative and connotative meaning of words.
6. Demonstrate an increased sensitivity to non-verbal forms of communication.

Activities:

1. The student will with specificity clearly define his topic and assertion in a topic sentence; support his topic sentence by giving reasons, fact, or illustrative examples; distinguish between relevant and irrelevant information in his paragraph; recognize valid and invalid reasoning in his paragraph; organize

his ideas into the paragraph containing an introduction, body and conclusion; and use effectively transitions and the "echo effect."

2. The student will develop a thesis statement for a multi-paragraph paper and organize his ideas into the form of introductory paragraph, supporting body paragraphs, and concluding paragraph.
3. The student will select and present details of a scene to create a specific effect. The details may be organized in a natural spatial order or according to sensory appeal. The images should show rather than tell, and the motion words should be specific.
4. The student will depict a character through description of his non-verbal responses to a conflict situation. The images should show rather than tell.
5. The student will distinguish between reporting and interpreting, restrict language to denotation in factual reporting, and organize the details into the form containing a lead paragraph and body paragraphs of descending importance.
6. The student in his writing will aid the reader by using correct punctuation, spelling and usage, create titles which augment the message and draw the reader into the writing, use accepted manuscript rules, and incorporate vocabulary words learned as part of the ninth grade vocabulary program.
7. The student will identify and recognize elements such as plot, conflict, character, setting, and point of view. He will also recognize and identify stereotypes, irony, flashback, foreshadowing, satire, puns, parody, malapropism, slapstick, metaphorical language, alliteration, hyperbole, onamatopoeia, blank verse, and apostrophe.
8. The student will translate a given short story, play, novel, or poem into a statement of theme; select or state the central motifs in a given novel or play; explain the symbolism, metaphor and irony in a given novel, short story, play or poem; explain the attitudes, outlooks and motivations of characters in a literary work; and explain how the characters, setting and plot reflect the tone of the author in a given work.
9. The student will evaluate the author's word choice and its effectiveness, judge the truthfulness of the author's theme, and relate his personal experience to the vicarious experience of the literary work with an effective, critical response in which he explains how he would have reacted under similar conditions.
10. The student will express understanding of how myths give credence to man's effort to account for his existence, his endeavor to explain the world in which he lives, and his belief in a place of reward and of punishment. He will also express understanding of how myths have been employed in literature as references and allusions to convey meaning and as a source for plots to be reshaped into contemporary problems.
11. The student will compare the recurring themes of love and personal suffering and struggle in myths to given short stories, novels, and plays.
12. The student will project orally the author's message, using the signals provided on the printed page as well as those implied by the author's mood and tone, through the student's verbal and non-verbal uses of language.

13. The student will create a symbolic representation of the process of communication which would include the given components in a communication situation.
14. The student will apply his understanding of non-verbal communication and the hazards to communication to a practical situation.
15. The student will discuss the concept that language change is constant and normal, using given data which reflects such change.
16. The student will use the principles of inversion, embedding, and expansion in their linguistic communications both orally and in writing.
17. The student will be able to identify and create base sentences, a simple, active, declarative sentence containing a noun phrase and verb phrase which may contain optional elements as direct or indirect objects and/or adverbs as part of the verb phrase. The student will also be able to identify and use determiners, function words, subordinators and coordinators. He will also be able to identify and create derived sentences, any of a variety of sentences which is possible to generate by following transformational principles applied to kernel sentences.
18. The student will react to the language specific to film as an art form.

Films:

983, 984	Animal Farm
1092	Chickamauga
684	The Lottery
376	Occurrence at Owl Creek Bridge
456	Run
982	Syrinx/Cityscape
305	Threshold
1095	Time Piece

Feature length films: Romeo and Juliet and To Kill a Mockingbird

Kits:
- Kit 37 Communications (2 parts)
- Kit 123 Forms of Literature: The Short Story
- Kit 147 Contemporary Classics: To Kill a Mockingbird
- Kit 275 Origins of Greek Civilization

Transparencies: SRA Composition Units 2, 3, 4

Classroom Sets:
- Reflections on a Gift of Watermelon Pickle - Dunning, Lueders, and Smith
- Odyssey, Homer
- Animal Farm, Orwell
- Unit: Lessons in Composition
- Anthem, Rand
- Words From the Myths, Asimov
- Man the Myth Maker, Jewkes
- A Midsummer Night's Dream, Shakespeare
- The Stories of the Greeks, Warner
- Junior English Review Exercises, Wood

ENGLISH II ACCELERATED
No Phasing

Recommended for: Sophomores

Course Description:

A chronological survey, this course explores the style and subject matter of American authors from Jonathan Edwards through Nathaniel Hawthorne and Mark Twain to Eugene O'Neill and Ernest Hemingway. Writing assignments, which stem from readings and lectures, vary between creative and researched presentations. Besides literature and writing, vocabulary improvement is a featured part of classroom activities during both semesters.

Basic Texts:

Hawthorne, The Scarlet Letter
Lawrence and Lee, The Night Thoreau Spent in Jail
Miller, Major American Writers
Miller, The Crucible
Twain, The Adventures of Huckleberry Finn
Wilder, Our Town

Supplementary Texts:

Levine, Vocabulary for the College-Bound Student
Payne, Lively Art of Writing
Warriner, English Grammar and Composition Complete Course
Wood, Junior English Review Exercises

Objectives:

As a result of his experience in this two semester course the student should be able to:

1. Increase awareness and appreciation of his American literary heritage.
2. Appreciate the differences among -- and note the progression of American authors through -- pragmatic, gothic, romantic, naturalistic, and realistic styles of writing.
3. Show greater awareness of style -- his own as well as that of professional writers -- as a means of communication.
4. Demonstrate greater variety in and facility with vocabulary.
5. Demonstrate the elements of good writing listed in The Lively Art of Writing; e.g., use of parallel structure, inclusion of thesis sentence, presentation of strongest argument last, use of acceptable structural patterns (such as different from rather than different than).
6. Proofread themes critically and accurately.
7. Research and write in acceptable form a short term paper.

Activities:

1. Class sessions are devoted primarily to discussion, lectures, and writing.
2. One classroom session a week is directed specifically toward vocabulary improvement. Activities include individualized reading of novels, studying and testing of lists of words from assigned readings and individualized programs in vocabulary workbooks. These sessions are also intended to help the student with the format used on standardized college board tests.
3. Verbal use of new vocabulary is encouraged, with additions being noted and praised.
4. Two or three in-class themes -- with topics given in advance -- are written to acquaint students with in-class themes.
5. Occasionally, class sessions become writing workshops as students prepare a lengthy theme.
6. A selected list of books by American and British authors is distributed and discussed, and students are encouraged to read from this list in order to be able to draw on them as references -- during class discussions -- without their being esoteric.
7. Spelling proficiency is encouraged by lowering grades on papers which have even one spelling error.

Films:

659 Bartleby, The Scrivener
272 Huckleberry Finn: What Does Huckleberry Finn Say?
273 Huckleberry Finn: The Art of Huckleberry Finn
274 Huckleberry Finn: Huckleberry Finn and the American Experience
198 A Lover's Quarrel with the World: Robert Frost
993 Mark Twain's America (Part II)
1334 Spoon River Anthology
1249 Talking with Thoreau

Kits:

Kit 131 Arthur Miller: Death of a Salesman
Kit 140 Edgar Lee Masters
Kit 141 Walden in Spring
Kit 103 Walt Whitman: An American Individual
Kit 282 Themes and Values in American Literature -- Seeking the Good Life
Kit 284 Themes and Values in American Literature -- The Right To Be Different
Kit 285 Themes and Values in American Literature - Questioning the Work Ethic
Kit 286 Themes and Values in American Literature -- Dilemma of Progress
Kit 299,300 Alistair Cook's AMERICA, Parts 1, 11 (Each part with 6 tapes and 6 filmstrips)
Kit 323 The Red Badge of Courage
Kit 402 Background to Literature: A Declaration of Faith 1776-1865, Part I
Background to Literature: Civil War and Second Thoughts, Part I
Background to Literature: World War I and Disillusionment, Part III
Background to Literature: World War II An Increasing Conscience, Part IV
Scholastic Aptitude Test (SAT) Improvement Course

Records: 812.5MIL Arthur Miller
817.4CLE Mark Twain Tonight -- Hal Holbrook

Cassettes:
14 National Hawthorne
24 Arthur Miller
146 Huckleberry Finn
147 The Red Badge of Courage

Classroom Sets:
The Huckleberry Finn Casebook
Twelve American Plays, Corbin
The Birthmark, Hawthorne
The Minister's Black Veil, Hawthorne
Twice Told Tales, Hawthorne
Young Goodman Brown, Hawthorne
The Purloined Letter, Poe
William Wilson, Poe

ENGLISH III ACCELERATED
No phasing

Recommended for: Juniors

Course Description:

This two-semester course surveys English literature from Beowulf to modern time. In class discussions and essays the student will analyze and interpret a variety of literary genre; consequently, emphasis is placed on increasing his facility with basic literary terms and concepts, and on familiarizing him with various critical methods. Additionally, special attention is devoted to the concept of style, both in the literature and in the student's own writing.

Basic Texts:

Anonymous, Beowulf
Chaucer, The Canterbury Tales
Conrad, Three Short Novels
Shakespeare, Julius Caesar, Macbeth, As You Like It
Wadell, The Art of Styling Sentences
Williams, Mentor Book of Major British Poets
Lawrence, Sons and Lovers
Gardner, Grendel

Supplementary Tests:

Brooks and Warren, Modern Rhetoric
Roberts, Writing Themes About Literature
Wood, Senior English Review Exercises
Fussell, Poetic Meter and Poetic Form

Objectives:

As a result of his experience in this two-semester course, the student should be able to:

1. Analyze and evaluate the specific thematic, structural, and stylistic elements in a particular work.
2. Apply these critical methods to his reading: historical, biographical, Freudian, formalist, and mythic.
3. Relate his knowledge of a recognizable tradition in English letters to significant variations and innovations in contemporary literature.
4. Understand significant historical developments in the English language.
5. Write lucid, critical analyses that reflect a maturing style characterized by precision, variety, and euphony.
6. Use secondary sources selectively as a means of developing and supporting his own thesis in a research paper.
7. Discuss literature with respect for his own ideas and for those of others.

8. Understand the tragic, comic, and heroic visions in literature and apply them to his own experience.

Activities:

1. Class time is devoted to a range of experiences concerning the literature: lecture, discussion, oral reports, readers' theatre, scene presentation.
2. Students will write critical essays both inside and outside of class, dealing with at least the following topics: character, theme, symbol, imagery, point of view, tone, persona, structure, and style. They will also write short fiction of their own.
3. A research paper on the related works of a major figure studied in class or on a minor figure not touched on will be required.
4. Frequent experimentation in class with a variety of sentence patterns and types will be encouraged.
5. Small groups will discuss mutual outside readings and critique each other's essays in progress.
6. Students will see and hear films and recordings that either provide information about their readings or illustrate techniques similar to those being studied in class.

Films:

93 Chaucer's England
107 English Language: Story of Its Development
269 Macbeth: Politics of Power
270 Macbeth: Themes of Macbeth
271 Macbeth: Secret'st Man
17 The Novel
393 Shakespeare: A Mirror to Man
394 The Stringbean
3 The Theatre: One of the Humanities

Kits:

Kit 227 The Forms of Literature: The Novel
Scholastic Aptitude Test (SAT) Improvement Course
Kit 314 Shakespeare Is Alive and Well in the Modern World, Parts I, II
Kit 441 The Mariner's Sad Wisdom
Kit 470 "And If I die, no soul shall pity me." Parts 1, 11

Cassettes:

144 The Heart of Darkness
145 Gulliver's Travels
148 1984

Records:

820.7	Romantic Age (2 parts) FS
820.8V	Victorian Age (2 parts) FS
821.04	The Deserted Village FS
821.ID	Early English Poetry
821.1	Prologue to Canterbury Tales FS
821.1	The Time, Life, Works of Chaucer FS
822.2EVE	Everyman
822.33	Julius Caesar
822.33	Merchant of Venice
822.33	Macbeth

821.5	The English Poets: Pope
821.91	Dylan Thomas 1914-1953
821.912	The English Poets: Yeats
822.33	Henry IV, Part I
822.33	King Richard
822.33	Twelfth Night

Slides:

SL 26 Shakespeare
SL 27 Shakespeare's Modern World

Filmstrips:

821.1	Sir Gawain and the Green Knight
821.1	Prologue to the Canterbury Tales
822.2	Everyman
829.3	Beowulf

Classroom Sets: Poetic Meter and Poetic Form, Fussell

ENGLISH IV ADVANCED PLACEMENT
No Phasing

Recommended for: Seniors

Course Description:

Students enrolled in this college-level course concentrate on the close reading of both poetry and prose and study appropriate methods of expressing themselves about the literature. The work in composition requires students to demonstrate both sensitivity to the language and structure of the works read and the students' own power and precision in organizing and expressing ideas. Students must have successfully completed English III Accelerated and must have the instructor's approval before registering for English IV Advanced Placement. The student is required to take the Advanced Placement test in May.

Basic Texts:

Conrad, Lord Jim
Ibsen, A Doll's House, Hedda Gabler
Shakespeare, Othello, King Lear, Hamlet
Joyce, Portrait of the Artist as a Young Man
Malamud, The Natural
Sophocles, Oedipus Rex, Antigone
Warren and Erskine (ed.), Short Story Masterpieces
Warriner, English Grammar and Composition Complete Course

Supplementary Texts:

Altick, Preface to Critical Reading
Hayakawa, Language in Thought and Action
Roberts, Writing Themes About Literature
Perrine, Sound and Sense
Strunk, Elements of Style

Objectives:

As a result of this course the student should be able to:

1. Increase his appreciation and enjoyment of literature.
2. Increase his appreciation and enjoyment of the composition process.
3. Increase his ability to handle independent research.
4. Develop his sensitivity to nuances in the use of language -- to connotation, metaphor, paradox, irony; to patterns and shift in syntax, tone, and point of view.
5. Develop his abilities to express his ideas orally and to listen critically during class discussion.
6. Develop his skills in responding to a variety of writing situations: from the personal to the detached, from imaginative writing to critical analysis.
7. Increase his participation in the humanities by exposure to the arts, theater, media, and current affairs.

8. Increase his abilities to analyze what is read and heard.
9. Develop his skills in the use of primary and secondary sources.
10. Gain confidence in his abilities to successfully handle a great array of college-level academic experiences.
11. Relate material being studied to works read and studied in the past.
12. Have faith in his abilities to think, to read, to write, and to relate to his fellow man.

Activities:

1. Frequent writing assignments of many different types are given. Assignments range from adding a fourth act to a three act play to creating a definition of tragedy and then supporting that definition.
2. Frequent exposure to Advanced Placement type questions -- both essay and objective -- is given.
3. Class sessions are designed to provide the students with the many types of classroom experience that he will meet in college. Formal lecture, informal discussion, seminar, oral reports, independent study, one-to-one conferences, and group projects are some of the experiences met in class.
4. Close analysis of a few carefully selected works of prose fiction, drama, poetry, and non-fiction is undertaken. The relationship between stylistic and thematic elements of writing is studied carefully.
5. Students are exposed to many ideas concerning any particular literary work. Some of these ideas are purposefully contradictory. Students learn that no one "right" answer exists, but many ideas, including their own, have great value.
6. Close contact with the instructor on all phases of the writing process is essential. Revision and rewriting are stressed.
7. The Humanities are constantly being referred to, studied, and shared. Literature does not exist in a vacuum but reflects and is reflective of many forces.
8. Class time is arranged so students have time to read each other's papers and to make constructive comments for improvement; this procedure helps the student sharpen his ideas about his paper and helps the student increase his evaluative powers.

Kits: Kit 255 The Tragic Flaw: Not in the Stars But in Ourselves

Classroom Sets: Paul's Case, Cather
The Great Gatsby, Fitzgerald
The Sun Also Rises, Hemingway

ADVANCED COMPOSITION
Phase 3-4-5

Recommended for: Juniors and Seniors

Course Descriptions:

The student will read and write various types of essays on a wide range of topics. He will gain experience in organizing and developing his ideas through a variety of methods. Finally, he will learn to recognize how word choice, sentence structure, and imagery affect the communication of his ideas.

Basic Texts:

Brodkin and Pearson, eds., Native Voices: A Collection of Modern Essays
Waddell, et al., The Art of Styling Sentences

Objectives:

As a result of his experience in this one-semester course, the student should be able to:

1. Recognize and evaluate present and past experience as worthwhile sources for essay topics.
2. Limit and organize a five paragraph essay by means of a precise thesis.
3. Use other organizational techniques, such as transitions.
4. Utilize a wide range of developmental methods including narration, description, illustration, comparison/contrast, analogy definition, classification, analysis, and argumentation.
5. Support his generalizations with factual knowledge and informed opinion.
6. Use both inductive and deductive reasoning with emphasis on the deductive process for argumentative essays.
7. Utilize emotional appeals to advantage while avoiding logical fallacies.
8. Use a variety of sentence patterns, understanding the particular function and rhetorical effect of each type.
9. Choose words that are concrete, vivid, and specific.
10. Use figurative language effectively.
11. Recognize the value of conscientious revision in eliminating mechanical errors from his writing.

Activities:

1. Students will write a series of single paragraph essays and five-paragraph themes (minimum of 500 words).
2. They will read and discuss essays from various sources on contemporary issues as pre-writing experiences.
3. They will discuss and experiment with the rhetorical and stylistic techniques of established writers whose styles are conducive to clear, effective writing.

4. They will critique examples of student writing.
5. The student will produce a written essay for each of the following types of writing: personal experience (narrative); character sketch; definition; classification or analysis; argumentation. Other optional writing experiences may include: radio script; commercial aid; film reviews; drama reviews; editorial comment; fashion articles (reviews of clothing trends); sport columns; comic dialogue; a magazine article.
6. At least two impromptu themes will be required; some papers should be graded holistically.
7. Students will experiment in class with new sentence patterns, noting the different effects of arranging their material in different structures.
8. They will write numerous short exercises in class as preparation for the longer essays which will comprise the bulk of the work in this course.
9. As an optional exercise, the students may compile a "Composition Journal" consisting of examples of effective sentence patterns and word usage gathered from popular magazines, newspapers, and literature for class discussion and examination.

Films:
700 The Barber Shop
225 Improving Your Vocabulary
706 The Tramp
394 The String Bean
66 Understanding Style
499 Night and Fog
610/1230 Future Shock
1004 Strange Case of the English Language, Part I
1005 Strange Case of the English Language, Part II
1329 Mountain People

Kits:
TR 21 Composition: Writing Effective Sentences
Kit 222 Sentence Problems II
Kit 263 Writing: From Imagination to Expression
TR SRA Units on Composition
TR 50-52 Composition: Grade 10, 11, 12 (Ginn Series)
Scholastic Aptitude Test (SAT) Improvement Course

Cassettes:
138 New Approaches to Evaluating Composition

Records:
808.81 Spectrum in Black
421.5 Spoken English

Filmstrips:
808 The Introduction to a Written Composition
808 The Body of a Written Composition
808 Making Transitions
808 The Conclusion of a Written Composition
808 Outlining a Written Composition
808 Patterns of Paragraphs
808 How to Write a Description
808 How to Write a Narrative

Classroom Sets: Modern Rhetoric, Brooks and Warren
Elements of Style, Strunk
The Lively Art of Writing, Paym
Readings on Semantics, Stageberg

AMERICAN DREAM
Phase 2-3-4

Recommended for: Sophomores, Juniors and Seniors

Course Description:

America began as wilderness and a dream. During our more than three-and-a-half century history, that dream has grown and changed, molded by what is uniquely American. Students will look at the origins of the dream, see how it exists today, including selections from minority groups. By discussing poetry, short stories, and longer works such as The Adventures of Huckleberry Finn and Death of a Salesman and by analyzing and reporting on other material outside of class, the student will study literature as an outgrowth of American culture.

Basic Texts:

Suhor, American Dream

Supplementary Texts:

Fitzgerald, The Great Gatsby
Miller, The Death of a Salesman
Steinbeck, Of Mice and Men
Twain, Adventures of Huckleberry Finn
Werner, The American Dream in Literature

Objectives:

As a result of his experience in this one-semester course, the student should be able to:

1. Understand the concept of the American dream as it was, as it is, and as it will be.
2. Develop better oral skills including varied pitch and dramatic voice changes, gestures, eye contact, and posture.
3. Utilize creative and artistic skills in preparing visual media to accompany a major project.
4. Organize and outline both oral and written work based upon the concept of an introduction, a body, and a conclusion.
5. Use dialect effectively in dialogue writing.
6. Research a selected topic finding sufficient sources for the topic and writing a major paper on the subject.
7. See how the dreams of Americans are reflected by our changing society and its literature.
8. Increase vocabulary understanding and usage.
9. Identify and analyze symbols used in literature, especially those found in Miller's and Mark Twain's works.
10. Survey the historical development of American literature and how each period reflects a part of the American dream.

11. Read minority literature with an appreciation for the American dream reflected in these works.
12. Develop an understanding for theme and author's purpose in literature and to make specific statements about both.
13. Identify personally with universal ideas of man's dreams and apply them to each student's personal world.

Activities;

1. Three oral activities during the semester will be expected of each student:
   1) An individual on immigration of each student's personal background.
   2) A panel discussion of a western story.
   3) A ten to twenty minute solo or duo presentation of a major topic involving the American dream using varied research and media to aid in presenting the thesis data.
2. Composition training throughout the semester beginning with a one-paragraph non-graded theme and leading to the writing of a mini-term paper.
3. Listening to lectures, participating in class discussions, being a part of small group discussions, participating in research, and a field trip are all part of the semester's study.

Films:

610 Future Shock
303 The Immigrant Experience: The Long, Long Journey
992, 993 Mark Twain's America
381, 382 The Real West
1096 Toys
255 Very Nice, Very Nice
273 The Art of Huckleberry Finn
272 What Does Huckleberry Finn Say?
274 Huckleberry Finn and the American Experience
62 American Time Capsule
1334 Spoon River Anthology
1324-25 The Real West
1329 Mountain People
1207 Norman Rockwell's World ... an American Dream

Kits:

Kit 12 The City and the Modern Writer
Kit 194 Currier and Ives America: A World That Never Was
Kit 131 Death of a Salesman
Kit 72 The Grapes of Wrath and the 1930's
Kit 8 Myth in the American Dream - Myth or Reality
Kit 132 Our Town and the American Dream
Kit 128 What's Happening to the American Dream?
Kit 282 Themes and Values in American Literature - Seeking the Good Life
Kit 284 Themes and Values in American Literature - The Right To Be Different
Kit 285 Themes and Values in American Literature - Questioning the Work Ethic

Kit 286 Themes and Values in American Literature - Dilemma of Progress
Kit 299, 300 Alistair Cooke's AMERICA, Parts I, II
(Each part with 6 tapes and 6 filmstrips)
Kit 402 Background to Literature - A Declaration of Faith 1776-1865, Part I
Background to Literature - Civil War and Second Thoughts, Part II
Background to Literature, World War I and Disillusionment, Part III
Background to Literature - World War II An Increasing Conscience, Part IV

Records:
809.8H Harlem Renaissance FS
810.9A I F. Scott Fitzgerald FS
810.9A II The Great Gatsby FS
784.4 Cowboy Songs

Cassettes:
4 Gwendolyn Brooks
143 The Grapes of Wrath

Classroom Sets:
Ideas and Patterns in Literature, Knapp
Heroes of the American West, Pappas
Introduction to the Short Story, Redman

AMERICAN STUDIES
Phase 3-4-5

Recommended for : Juniors (Offers credit in both English and U. S. History)

Course Description:

Co-taught by an English and a history teacher, the course surveys American history and literature chronologically. Course content is pursued through use of a one-volume history text, paperback novels and plays, and fairly extensive reserve readings. Most compositions are based on works read as a class, but the major project is a research paper which is graded and commented on by both teachers. The second semester paper is a revision of the first semester's draft and is to be developed further than the original by following the instructors' comments.

Basic Texts:

Miller, The Crucible
Stone and Edwards, 1776 (Class set)
Lee and Lawrence, The Night Thoreau Spent in Jail
Crane, The Red Badge of Courage
Stowe, Uncle Tom's Cabin
Twain, Huckleberry Finn
Wilder, Our Town

Supplementary Texts: (These are lectures, class sets, or reserve room readings.)

The Lively Art of Writing, Payne
The Courtship of Miles Standish and Evangeline, Longfellow
"Young Goodman Brown" or "Ethan Brand," Hawthorne
"The Gold Bug," "The Purloined Letter," "The Raven," "The Bells," Poe
"The Legend of Sleepy Hollow," "Rip Van Winkle," "The Spectre Bridegroom," "The Adventure of the Mason," Irving
Book talk on Moby Dick, Melville
"Civil Disobedience," Thoreau
"The Ogillallah Village" from The Oregon Trail, Parkman
"The Outcasts of Poker Flat," Harte
Chapters XXXVII and XXXVIII from The Travels of Jaimie McPheeters, Taylor
Excerpts from Heroes of the American West, Pappas
"The Cremation of Sam McGee" and "The Shooting of Dan McGrew," Service
"Big Two-Hearted River," Hemingway
"Race at Morning," Faulkner
Excerpts from Spoon River Anthology, Masters
"Bernice Bobs Her Hair," Fitzgerald
Excerpts from Native Son, Wright
Excerpts from To Hell and Back, Murphy
Transparencies of selected cartoons, Mauldin

Objectives:

As a result of his experience in two semesters of American Studies, the student should be able to:

1. Increase his awareness and appreciation of his American literary and historical heritage.
2. Appreciate the differences among -- and note the progression of American authors through -- Utilitarian, Gothic, Romantic, and Realistic styles of writing.
3. Become aware of the impact the times have on a writer and vice-versa.
4. Write a multi-paragraph theme stated with a variety of sentence structures.
5. Research and write in acceptable form a term paper.
6. Become aware of and consciously begin to use transitions and parallel structure in his themes.

Activities:

1. Class sessions are devoted primarily to discussion and writing.
2. Whenever possible, large-group double-period sessions are used for activities which range from lectures to unit tests to audio-visual presentations.
3. A minimum of five class days each semester is given for individual work on term paper instruction and preparation.
4. Several first semester themes -- such as an introductory and a transitional paragraph -- are used as preparation for the term paper.
5. Spelling lists -- of words taken from current student themes and current vocabulary lists -- are given and tested during second semester.
6. Vocabulary improvement is coordinated with assigned readings in history and English

Films:

664 Dr. Heidegger's Experiment
272 Huckleberry Finn: What Does Huckleberry Say?
273 Huckleberry Finn: The Art of Huckleberry Finn
274 Huckleberry Finn: Huckleberry Finn and the American Experience
993 Mark Twain's America II
381, 382 The Real West
1334 Spoon River Anthology
1324-25 The Real West
1249 Talking with Thoreau

Kits:

Kit 108 The American West in Literature
Kit 427 The Many Faces of the West
Kit 282 Themes and Values in American Literature - Seeking the Good Life
Kit 284 Themes and Values in American Literature - The Right To Be Different
Kit 285 Themes and Values in American Literature - Questioning the Work Ethic
Kit 286 Themes and Values in American Literature - Dilemma of Progress

Kit 299, 300 Alistair Cook's AMERICA, Parts I, II
(Each set with 6 tapes and 6 filmstrips)
Kit 323 Red Badge of Courage
Kit 402 Background to Literature - A Declaration of Faith 1776-1865
Background to Literature - Civil War and Second Thoughts
Background to Literature - World War I and Disillusionment
Background to Literature - World War II An Increasing Conscience
Kit 427 Many Faces of the West, Parts I, II

Records: 810.9 The American Imagination (8 parts -- Fitzgerald I, II; Hemingway, Wolfe, Hawthorne, Twain, Melville, Poe) FS
813.3POE "The Raven" read by Basil Rathbone
817.4CLE Mark Twain Tonight performed by Hal Holbrook
784.4 Cowboy Songs

Cassettes: 24 Arthur Miller
14 Nathaniel Hawthorne
147 The Red Badge of Courage

Classroom Sets: "The Gold Bug," Poe
"The Cremation of Sam McGee," Service
"The Shooting of Dan McGrew," Service
The Huckleberry Finn Casebook

ART OF THE FILM
Phase 3-4-5

Recommended for: Juniors and Seniors

Course Description:

Students will view many short films, often several times; these films will be discussed and written about. The emphasis will be on film technique and film theme. Students will also watch feature length movies both on television and in the theater. Reviews will be written and reports made. By a great exposure to seeing and thinking and writing about films, the student will increase his knowledge and appreciation of motion picture art.

Objectives:

As a result of his experience in this one-semester course, the student should be able to:

1. Develop sensitivity to visual communication through the viewing and making of film.
2. Develop judgment and discrimination in the evaluation of the motion picture.
3. Develop ability in expository and creative writing.
4. Develop greater knowledge of the various genre of film: animated, narrative, information, documentary, experimental.
5. Develop understanding of the artistic contributions of the various people involved in film making: director, technician, actor, audience, and editor.
6. Develop more self-understanding by discussing and writing about the thematic content of the films.

Activities:

1. See at least forty short films and twelve or more feature films. Students are also encouraged to join Film Society so other feature length films may be viewed.
2. Write both expository and creative theme assignments.
3. Investigate film structure and prepare a shooting script for a film and a story board for that script.
4. Students may make a film or write a research paper on some aspect of the motion picture industry as a major project.

Films:

445	Adventures of an *
62	American Time Capsule
1179	The Art of the Impossible
659	Bartleby, the Scrivener
816	Basic Film Terms
1014	A Boring Afternoon
1092	Chickamauga
488	Clay
1070	Crime and the Criminal
791	The Critic

664	Dr. Heidegger's Experiment
783	Essay on War
667	The Game
448	Glass
668	Good Night, Socrates
342	The Hand
431	Little Island
500	Lonely Boy
1074	Loneliness and Loving
684	The Lottery
1146	Matinee
363,364	Memorandum
450,451	Nanook of the North
447	Neighbors
499	Night and Fog
483	No Reason to Stay
376	Occurrence at Owl Creek Bridge
373	Odessa Steps Sequence
1236	Oisin
649	Omega
375	Overture/Nyitany
697	Pas de Deux
914	Permutations
430	Phoebe
1242	Replay
1079	The Right to Live
459	Run
793	Satiric Eye
1243	Silences
600	Soldier
827	The Summer We Moved to Elm Street
305	Threshold
384	Time Is
1095	Time Piece
1096	Toys
1085	Violence: Just for Fun
792	Walking
1082	Whether to Tell the Truth
688	Why Man Creates
1248	Beauty Knows No Pain
1226	Blaze Glory
1203	Boarded Window
1293	Braverman's Cream of Beatles
1298	My Darling Clementine

Rental Films:

African Queen
Some Like It Hot
Citizen Kane
Rebel Without a Cause
Seven Days in May
Tom Jones
Andromeda Strain
Casablanca

The Innocents
From Here to Eternity
Streetcar Named Desire
Marty
Virgin Spring
To Have and Have Not
The Producers
On the Waterfront
Manchurian Candidate
A Thousand Clowns
Maltese Falcon
The Taming of the Shrew
Forbidden Planet
The Haunting
The Best Years of Our Lives
Sweet Bird of Youth
La Strada

Kits:
Kit 1 The Art of the Film
Kit 124 Understanding the Art of the Film
Film 1 Making it Move

Classroom Sets: Film: Real to Reel, Coynik

BASIC COMPOSITION
Phase 1-2

Recommended for: Sophomores, Juniors, and Seniors

Course Description:

This course is designed for those students wishing to improve their writing skills. It will focus on the basic process of finding material and structuring it for presentation to the reader. Assignments will be given to help improve sentence structure, word usage, organization, and spelling. This course will concentrate on the unit of effective writing, the well-developed paragraph.

Basic Texts:

Cahill and Hrebic, Cut The Deck
Shostak, Spelling Workshop
Warriner, English Grammar and Composition (Complete Course)

Objectives:

As a result of his experience in this one-semester course, the student should be able to:

1. Find the material to write a theme.
2. Organize his material effectively.
3. Write grammatically and semantically correct sentences.
4. Recognize that all writing must have a purpose and the student will be able to identify his own purpose in his writing.
5. Understand the paragraph and the three-paragraph theme with an introduction, a body, and a conclusion.
6. Select a title which is appropriate.
7. Correct basic spelling errors.
8. Develop skills and habits that will lead to patterns of good spelling.

Activities:

1. Students dissect sentences from a handout of fifty and analyze them in terms of number of independent clauses and number of dependent clauses. Students must be able to identify a clause and distinguish an independent from a dependent clause before we move on.
2. Once students can distinguish between clauses, they are required to write a certain number of fragments and a certain number of run-ons. These are analyzed and corrected by other members of the class.
3. Students analyze sentences semantically from a handout; nonsense and stringy sentences are introduced here. Each sentence must have one and only one idea.

4. The "brainstorming" technique of getting raw material for writing a theme is emphasized. Some class sessions fairly early in the semester are devoted to explaining and practicing this technique.
5. Students may group grade (groups of three or four) the papers of other students. Papers are then returned to the writer, reworked, and graded by teacher.
6. Students write concise, miniature compositions. The emphasis will be on saying what they have to say in the fewest words possible. (25-50 word compositions) The composition must tell a story, yet be brief, to the point, and free of excess wording. Start with 50 and try to get down to 25. Have students number words:

EXAMPLE: 1 2 3 4 5 6 7 8 9 10 11
The cat stared up at his master. I wonder what she's
12 13 14 15 16 17 18 19 20 21 22 23
thinking. "I really wonder if she can think," the cat mused. Her
24 25
master winked.

Kits:
312 Communication Skills: Write It Right, Parts I, II, III
313 Communication Skills: Learning to Listen and Express Yourself, Parts I, II
331 Speaking of Spelling
474 Grammar Rock
Kit 222 Conquering Composition -- Sentence Problems
TR 20 Compound and Complex Sentences
Kit 88 The Sense of a Sentence
TR SRA Materials on Composition
Kit 262 Writing: From Assignment to Composition (2 Parts)
TR 21 Writing Effective Sentences
Kit 86 Writing a Good Paragraph
Kit 85 Writing a Good Theme
TR 50-52 Composition: Grade 10, 11, 12 (Ginn Series)

Films:
488 Clay
207 Corral
223 Hangman
483 No Reason to Stay

Filmstrips: 808MAI Main Parts of a Written Composition

Classroom Sets:
Composition, Fleming and Glatthorn
English 2600, Blumenthal
English 3200, Blumenthal
Increase Your Vocabulary, Mathis
Spelling Skills, Benner
Read, Write, React, Shostak

BIBLE AS LITERATURE
Phase 3-4-5

Recommended for: Seniors

Course Description:

Modern civilization is greatly indebted to the Bible, both the Old Testament and the New Testament. Students are able to document a vast amount of detail and allusion which relates to the literary heritage of our culture. In this course the Bible is studied not only for its intrinsic and humanistic values, but also for its influence upon a great body of Western literature.

Basic Texts:

Abbott, The Bible Reader
Chase, The Bible and the Common Reader

Objectives:

As a result of his experience in this one-semester course, the student should be able to:

1. Develop a perspective of historical background of the people in both the Old and the New Testaments.
2. Define the Bible as a literary concept and trace the history of its development.
3. Trace the books of the Bible as a collection of Hebrew and Christian literature.
4. Recognize and document a vast amount of detail and allusion which relates to the literary heritage of our culture.
5. Relate the specific knowledge in a variety of composition problems.
6. Discover that the Bible serves as a resource for a great body of Western literature, art, and music.

Activities:

1. Class time is distributed through a variety of procedures: discussions (class and small groups), reports, in-class writing, and testing.

2. Audio-visual materials are utilized, such as records, films, and the study of maps.
3. Each student prepares a major project of his own choosing. He also shares that project with the class. Audio-visual materials (slides, film, art work) are also used in this project.

Films: 938 The Bible: Literary Heritage

Kits: Kit 260 The Bible as Literature: In the Beginning was the Word

Records:	222.1CHA	Pentateuch (read by Charlton Heston)
	222.11GEN	Genesis (read by Judith Anderson)
	223.2JUD	Psalms (read by Judith Anderson)
	223.8ECC	Ecclesiastes (read by James Mason)

Cassettes:	6	The Bible as a Literary Source Book
	8	The Book of Job

Classroom Sets: King James Version of the Bible
Mentor Book of Mythology and the Bible, Daigle

COMMUNICATION STUDIES
Phase 3-4-5

Recommended for: Sophomores and Juniors

Course Description:

This course focuses on four areas which will help the student improve his written communication:

1) Composition -- expanding the student's fundamental skills in sentence structure, organization, and units;
2) Creativity -- offering the student the freedom to research modern media and create his own;
3) Literary Background -- discussing literary terminology and the process of analysis by reading short stories, novels, and plays;
4) Discipline -- teaching the importance of meeting deadlines and improving study habits, such as budgeting time, taking notes, and studying for examinations.

Basic Texts:

Payne, The Lively Art of Writing
Knowles, A Separate Peace
Gold, Point of Departure

Supplementary Texts:

Rissover and Birch, Mass Media and the Popular Arts
Cirino, Power to Persuade

Objectives:

As a result of the student's experiences in this one-semester course, he should be able to:

1. Diagnose and remedy his weak areas in paragraphing, transitions, coordination, subordination, and punctuation.
2. Analyze and criticize experimentative-type assignments.
3. Concentrate on specific writing techniques: parallelism, analogy, pun, allusion.
4. Learn to write in brief, concrete language.
5. Improve study habits, such as listening skills, note-taking, studying for exams, organization in keeping notebooks, and budgeting his time.
6. Apply situations he has read about in his own life in a writing assignment.
7. Define literary terms, such as irony, plot, episode, exposition, figurative language, and be able to recognize these in short stories, novels, and plays.
8. Foster an interest in reading.
9. Improve discussion skills.

10. Be more aware of problems relating to the media, such as objectivity, censorship, laws governing the media, and their effect on freedom of speech.
11. Know the difference in the structure of a news story and a magazine article.

Activities:

1. The student will analyze selected writings for paragraphing, for sentence variety, and for vocabulary in order to apply similar techniques to his essays.
2. The student will work with others to revise and edit writing assignments.
3. The student will organize and outline a notebook of selected materials: class notes, handouts, and articles relevant to media problems.
4. Two outside reading assignments will be required.
5. The student will use researched material in a writing assignment.
6. The student will present a discussion based on an organized preparation.
7. The student will write both a news story and a magazine article.

Films:

140,141 Mystery of Stonehenge
688 Why Man Creates
446 Orange and Blue
232 Listening Skills
1193 Perception
11 Football Game
1205 TV News: Behind the Scenes
1096 Toys
1242 Replay
483 No Reason to Stay
255 Very Nice, Very Nice
1095 Time Piece
1337 TV Anonymous Teacher
1321 Television Newsman
That's My Name, Don't Wear It Out (Rental - Learning Corporation)

Kits:

Kit 37 How Man Communicates, Parts I and II
Kit 269 Evolution of Communication
Kit 104 Mass Media: Impact on a Nation
Kit 312 Communication: Write It Right
Kit 313 Communication: Learning to Listen and Express Yourself
Kit 379 Hooked on Books
Kit 380 Communication Skills: Reading
Kit 456 Communication Skills: Reading, Making Inferences: Understanding Reading
Kit 320 Speaking of Language
Kit 410 The Persuasion Box
Kit 417 The News Media: Reporting or Distorting?
Kit 477 Censoring in Schools and Libraries

Filmstrips: FS 364 Communication in the United States

Record: 813.54 A Separate Peace

Classroom Sets: The World of Communications: Visual Media, Hauenstein
Communications, Fabien

CONTEMPORARY LITERATURE
Phase 1-2-3

Recommended for: Juniors and Seniors

Course Description:

Mature students will read selections by today's authors covering novels, drama, non-fiction, and science fiction. Group discussions, special projects, and theme assignments will accompany the study of works such as In Cold Blood, Flowers for Algernon, 15 American One Act Plays, and The Manchurian Candidate. Each student will also be required to select two other books during the semester: one as a personal choice and one as a requirement.

Basic Texts:

Capote, In Cold Blood
Condon, The Manchurian Candidate (Classroom Set)
Keyes, Flowers for Algernon

Objectives:

As a result of his experience in this one-semester course, the student should be able to:

1. Develop a more humane outlook toward other people.
2. Develop a writing technique useful in formulating ideas and opinions.
3. Expand his reading of contemporary works.
4. Understand the terms: non-fiction novel, science fiction, and fiction.
5. Develop deeper insight into himself and others by examining motivations of character.
6. Improve his ability to read, write, and think clearly.

Activities:

1. Students will read and discuss Flowers for Algernon, a novel which explores the concept of what it is to be a human being regardless of the I.Q. level.
2. Students will read and discuss the novel In Cold Blood from a non-fiction viewpoint. This novel is a study of psychology and the discovery of the motivation for the seemingly inexplicable multiple murders.
3. Students will read and discuss The Manchurian Candidate, a novel that explores the idea of a human mechanism being controlled by Communist owners to overthrow the United States.
4. Students will write three-to-five paragraph essays on each of the novels.
5. Students will write one paragraph essays that are pertinent to the material being studied.

6. Read two other novels that can be compared to the nonfiction novel In Cold Blood and the science fiction novel Flowers for Algernon.
7. The student will receive composition training throughout the semester beginning with a one-paragraph non-graded theme and leading to the writing of a mini-term paper. The latter will be combined with a ten minute oral presentation of the paper to the class using varied media to aid in presenting the thesis data.
8. The student will listen to lectures, participate in class discussions, be a part of small group discussions, and participate in research.

Films:
1070 Crime and the Criminal
684 The Lottery
447 Neighbors
610 Future Shock
992, 993 Mark Twain's America
1096 Toys

Rental Films: Manchurian Candidate

Kits:
Kit 12 The City and the Modern Writer
Kit 194 Currier and Ives America: A World That Never Was
Kit 8 Myth in the American Dream - Myth or Reality
Kit 132 Our Town and the American Dream
Kit 128 What's Happening to the American Dream?
Kit 326 Charly

Slides:

1. Slides of the main characters and the area about which the book In Cold Blood was written will be viewed to add reality to the book.
2. Slides based on the making of the film Manchurian Candidate will be viewed to add depth and understanding to the book.

CREATIVE SPEAKING
Phase 2-3-4-5

Recommended for: Sophomores, Juniors and Seniors
(May be elected as a third choice for credit in Speech.)

Course Description:

This course will emphasize the problems that a student must solve in order to communicate clearly and effectively when speaking to other people. Individualized training and practical experience in all phases of speech preparation and delivery will be included. Each student should learn to speak with clarity and conviction; to select and limit speech subjects which are clear, interesting, and significant; to arrive at rational judgments and to support his own thoughts with relevant material from authoritative research sources; to use logical reasoning and clear organization; to develop a communicative language style which is clear, direct, and persuasive; to face any speaking situation with relative ease and confidence; to control and use his nervous energy in vocal and physical expression; to listen to others courteously and critically; to evaluate and respond to the immediate feedback of an audience; to enjoy the experience of speaking creatively.

Basic Texts:

Carlile, 38 Basic Speech Experiences

Supplementary Texts:

Galvin, Person to Person

Objectives:

As a result of his experience in this one-semester course, the student should be able to:

1. Organize and write a three-part theme with special emphasis on the introductory paragraph, specific evidence, and the concluding paragraph.
2. Learn the nature of stage fright and be able to control it in his public speaking experiences.
3. Give constructive criticism of another student's speech.
4. Accept criticism of his oral presentations from his peers.
5. Understand the process of organization and subordination and demonstrate these both orally and on paper.
6. Use his body in addition to his voice in order to communicate effectively.
7. Interpret literature orally and share his interpretation with an audience.
8. Use the library effectively in researching an idea.
9. Speak extemporaneously with relative poise and confidence.
10. Write with clarity and conviction as a result of his positive speaking experiences and the preparation required for these speeches.

11. Understand the audience he is addressing in his speeches.

Activities:

1. The student will deliver a wide variety of speeches before the class, including the following:
   A. Introductory -- designed to introduce the student to the class and to dispel "stage fright."
   B. Persuasive -- emphasis on logic and support of well-organized ideas.
   C. Informative -- emphasis on research and accurate presentation of material.
   D. Demonstrative -- emphasis on the student's ability to show the steps in a process.
   E. Oral Interpretation of Literature -- emphasis on the ability to understand literature and to convey this understanding orally.
   F. Interview -- emphasis on effective questioning and listening.
   G. Pantomime -- emphasis on the use of non-verbal techniques to convey meaning.
   H. Book Review/Analysis -- emphasis on interpreting and criticizing literature.
   I. Newscast -- emphasis on clarity of voice and organization within a strict time limit.
   J. Optional Speeches -- Commercial, Humorous, Impromptu, Improvisation, Duet Acting, etc.
2. The student will also engage in several written activities:
   A. For each speech some writing will be required, usually involving introduction, conclusion, outline, or full-text writing, emphasizing organization and clarity.
   B. Other writing activities may include analysis, criticism, editorial letter writing, communication journal writing, and outlines of readings in the text.

Films: 1047 Stage Fright

Records: 808.52 BUR Mend Your Speech
808.85S Speech in Action
811.3POE The Poetry and Prose of Edgar Allan Poe

Classroom Sets: New American Speech, Hedde
Speech for Today, Hibbs
Library Manual, Taser
Person to Person, Galvin

EDITING FOR PUBLICATIONS
Phase 4-5

Recommended for: Sophomores (second semester), Juniors, and Seniors

Prerequisite: Newspaper reporting or one year of experience on Southwords or News Bureau or the recommendation of the teacher.

Course Description:

The student will study skill areas needed for editing newspapers, books, and magazines. Areas studied include the structure and organization of publications staffs; layout and design of publications; editorial and magazine writing; uses of photography and art work; copy preparation, copyfitting and printing instructions; press law and libel. This course is recommended for students considering journalism as a career and those seeking editorial positions on the various school publications.

Basic Texts:

Hach and English, Scholastic Journalism
Staff Manuals: Editor's Handbook, Ideal Reporter, Stylebook

Objectives:

As a result of his experience in this one-semester course, the student should be able to:

1. Evaluate and improve his own written materials for all purposes through the editing process.
2. Plan, organize, and supervise the publication of a newspaper, yearbook, or student magazine.
3. Identify and select printing types, inks, paper, and art work as to purpose, reader impact, and space requirements for publication.
4. Identify and establish ethical and legal guidelines for publications.
5. Adapt the above criteria to broadcast media.

Activities:

1. Class time is devoted to laboratory and small group experiences, research, reporting, and decision making.
2. Some form of writing or copyreading is included on a nearly daily basis.
3. Groups should plan and produce a set of copy for a four-page newspaper, a sixteen-page section of a yearbook, or an eight-page section of a creative writing magazine.
4. Projects in research are used to teach fundamentals and to raise questions for discussion in areas such as press law, news slanting, basic communications, propaganda and news slanting, advertising, and the ethics of motivational research. Special attention is paid

to areas of special interest groups and the pressures they exert on news control.

5. Other units include typography and printing methods; art and photo cropping; sizing and judging quality; copyreading and writing headlines or titles; libel and ethics; pressure groups and slanting; layout and design of publications and pages; managing personnel; and copyfitting.

ENGLISH USAGE
Phase 2-3-4

Recommended for: Sophomores, Juniors, and Seniors

Course Description:

This course in how English works utilizes both traditional and modern grammar to present accepted principles of English usage. The mastery of standard English, the major varieties of usage, improved sentence structure, and vocabulary building are stressed. The course is designed for students who recognize deficiencies in their language and who desire a systematic study of grammar and usage to improve their English. Practical application includes the writing of multi-paragraph essays which emphasize the kind of clear, correct usage expected in many academic, social, and vocational areas.

Basic Texts:

Stegner, The Effective Theme
Warriner, English Grammar and Composition

Objectives:

As a result of his experience in this one-semester course, the student should be able to:

1. Feel confident that his usage is appropriate for a wide variety of situations ranging from informal to formal.
2. Write a three-part essay with clear organization and acceptable usage.
3. Improve his diction and vocabulary, particularly in more formal writing.
4. Identify the parts of speech, the parts of a sentence, and individual phrases and clauses.
5. Use the appropriate forms of verbs, pronouns, modifiers, and homonyms.
6. Recognize segments of writing which could be improved by changes in sentence structure such as parallelism and subordination.
7. Gain fluency in writing by the use of appropriate conjunctions and transitions and by variety in sentence structure.
8. Improve overall spelling ability.
9. Continue to improve and refine use of punctuation and capitalization.

Activities:

1. A variety of writing assignments is given, stressing standard usage and leading toward mastery of the three part theme.
2. Vocabulary is developed through exercises, quizzes, and related writing assignments.
3. Writing exercises are conducted on improving sentence structure.
4. Classroom drill in parts of speech, usage, and structure is a major activity.

5. Spelling is approached through theme corrections as well as spelling lists and vocabulary work.
6. A comprehensive diagnostic test is given at the beginning and end of the course. Detailed results of this test are given to the students.

Rental:
Shaw's Pygmalion
American Spoken Here

Kits:
TR 49 Create and Build with English
TR 50-52 Composition: Grade 10, 11, 12 (Ginn Series)
320 Speaking of Language
413 Grammar: Everything You Wanted to Know About English Usage, Parts I, II, III
414 Communication Skills: Who's Afraid of Grammar, Parts I, II, III
Scholastic Aptitude Test (S.A.T.) Improvement Course

Records: "Just for Laughs," Andy Griffith (See Mr. Olson)

Transparencies: Set on Warriner, Chapters 5 - 10

Classroom Sets:
English 3200, Blumenthal
Junior English Review, Book I, Wood
Senior English Review, Exercises, Wood
Writing Errors You Hate to Make
Read, Write, React, Shostak
English Skills Test, Forms A and B
Agreement Test
Pronoun Test
Verb Test
Modifier Test
Word Usage Test
Punctuation Test

FILM WORKSHOP
Phase 1-5

Recommended for: Juniors and Seniors

Prerequisite: Students who have completed Print and Flick or Art of the Film and who have the approval of their film instructor.

Course Description:

Students in this course will be provided with the opportunity of working with and making many types of films. Some film making activities will include pixillation, animation, documentary, experimental, and narrative films. Emphasis will be on students' scripting, shooting, and editing their own films. It is recommended that students signing up for this course have access to a super-8 camera; however, editing and projecting equipment will be provided. Purchasing and developing of the students' films will be the responsibility of each student.

Objectives:

As a result of his experience in this one-semester course, the student should be able to:

1. Demonstrate his ability to devise a shooting script.
2. Demonstrate his ability to produce an effective shooting plan and story board from his own script.
3. Demonstrate his ability to handle the hardware involved in film making.
4. Demonstrate an ability to communicate his own ideas through the film medium.
5. Demonstrate an ability to understand critically the many aspects of film making by participating in all aspects of the art.
6. Demonstrate an ability to give and accept critical evaluations.

Activities:

1. A student will have an opportunity to participate in the scripting, acting, shooting, lighting, editing, and directing in all types of films studied in this course.
2. A student will be able to evaluate his script and story board by giving them to another student for production.
3. Students will evaluate and criticize each other's productions, scripts, story boards, and filming techniques.
4. Students will have a chance for both independent and group activities in the film making processes.
5. A student will prepare a major semester film project.

INDIVIDUALIZED READING
Phase 1-2-3-4-5

Recommended for: Seniors

Course Description:

This course is for the RESPONSIBLE STUDENT who likes to read and who is capable of carrying out individual reading programs which will involve written papers of various kinds and lengths. (Readings will be determined by student interest.) Student/teacher conferences concerning selections are encouraged. The written work must show the extent and direction of student readings and will be the major means of evaluating student reading.

Basic Texts:

Students pay a fee for paperbacks.

Since the reading program is individualized, students are expected to select their own reading materials. Several hundred paperbacks are provided on a sign-out basis for Individualized Reading students only. These books are stored in the Individualized Reading room. Students are not limited to these selections.

Objectives:

As a result of his experience in this one-semester course, the student should be able to:

1. Read books he has wanted or needed to read.
2. Have an individualized reading and writing program established based upon direct teacher/student contact.
3. Broaden his reading interests and relate his reading to his personal experience.
4. Write better critical and interpretive papers.
5. Increase his reading vocabulary, speed and comprehension.
6. Exercise his responsibility and maturity in planning his own reading curriculum and pace.
7. Read and appreciate "classic" literature.

Activities:

1. As reading needs and abilities vary between individual students, so will the reading load for this course. The number of books to read by each student will depend greatly upon the individual's reading level and the difficulty of the books being read. As a general guideline, however, approximately nine books will be read to pass the course (one book every two weeks), with about eighteen books for an "A" (one book per week). A "book" is defined as about 250 pages of prose. Thus, a 500 page book will be the equivalent of two books.

2. Major papers will be written to follow up student readings. A major paper may be defined as an essay dealing with some significant aspect of the book read, such as a critical analysis of theme, character and style, or a comparison-contrast of several books, authors or themes. The suggested length of such papers is 1000 words.
3. Minor follow-ups will be done for aspects of books which may not warrant an in-depth study. Examples of minor follow-ups are a brief character description, vocabulary list, crossword puzzle, style study, collage, tape recording, rewriting of the ending, meeting between characters of different books, oral reports.
4. To share their ideas about a single book, students are encouraged to form small discussion groups which they organize and lead.
5. Conferences will be held between student and teacher to discuss readings and writings and to offer aid and suggestions.
6. The Nelson-Denny reading test will be given at the beginning of the course in an attempt to determine reading ability and/or problems, and again at the end of the course to see what effect Individualized Reading has had upon the student and to measure his progress.

INDUSTRIAL ENGLISH (TECHNICAL COMMUNICATIONS)
Phase 1-5

Recommended for: Juniors and Seniors

Course Description:

The major emphasis of Industrial English is on functional English, English that is necessary for attaining a job and that is necessary on the job. Emphasis is given to those reading and writing skills that relate to improved performance and understanding of vocational concepts: reading directions, handwriting, spelling, and technical vocabulary. The student will view various films, describe and relate procedures, and write concise technical reports and resumes for job applications.

Basic Texts:

Kantrovich, Riffle the Deck

Supplementary Texts:

Jachen and Shapiro, Vocational English
Jaffe, Following Printed Directions
Pauley, Technical Writing
Brown, Career Communication Series

Objectives:

As a result of his experience in this one-semester course, the student should be able to:

1. Know the importance of English in the industrial field.
2. Improve his ability in the areas of correct spelling, vocabulary, and syllabification.
3. Improve his handwriting skills and his reading and writing of the printed direction.
4. Learn how to write and speak in a clear, concise, organized, and complete manner.
5. Learn to write and speak for the specific reader and/or listener.
6. Improve his ability to write a concise technical report.
7. Write letters of application, resumes, memos, and job applications.
8. Learn how to use the Career Resource Center.
9. To know more about the career field he is going into.
10. Achieve maximum vocational-oriented skills and concepts.

Activities:

1. Students will view films followed by some type of written assignment.
2. Students will write job applications, memos, and resumes in class, and they will evaluate actual applications, memos, and resumes.
3. Class time will be used for the study of syllabification of words, spelling, vocabulary, and writing of technical reports.

4. Handwriting exercises and penmanship skills will be emphasized.
5. Time will be spent listening to resource speakers and improving oral skills.
6. Students will present at least three or more speeches per semester -- "How to," personal interview, business telephone conversation, speech to persuade, etc.
7. Students will write business letters -- inquiry, adjustment (claims), and order letters.
8. Students will write a paper on a career field and/or related fields.
9. Students will learn about and write a good want ad.
10. Students will write a letter of application or inquiry for a job. They will also write a letter of acceptance or rejection for the job.
11. Students will conduct mock interviews for jobs.
12. Students will fill out various types of business forms -- Social Security, insurance enrollment cards, W-4, work order, accident report, requisition, etc.
13. Students will do exercises involving the taking of notes and the outlining of those notes.
14. Students will do various types of illustration tables and figures, charts, graphs, exploded and cutaway drawings, schematics, etc.
15. Students will write a "How To" paper, and a process description paper.
16. Students will work with informal/working definitions, formal/general definitions, and expanded definitions. They will write an expanded definition.
17. Students will write a progress report, field report, and lab report.
18. Students may write a short library research paper.

Films:
105 Eight Parts of A Business Letter
199 Developing Cooperation
200 Writing Better Business Letters
225 Improving Your Vocabulary
574 Vocabulary Skills
575 Word Recognition Skills
619 It's Your Future
689 Your Job: Applying For It
789 Communicating With The Public
804 Applying For A Job
1050 Your Job: Finding The Right One
1318 Work And You
1319 Your New Job
1293 I Want To Work For Your Company

Kits:
312 Communication Skills: Write it Right, Part I, II, III
313 Communication Skills: Learning to Listen and Express Yourself, Part I, 11
331 Speaking of Spelling

Classroom Sets: The Stockwell Guide for Technical and Vocational Writing, Stockwell
Words for Work, Ross

LANGUAGE AND MAN
Phase 3-4-5

Recommended for: Juniors and Seniors

Course Description:

This contemporary course is designed to investigate linguistically the structure, development and growth of language and its function in society. Oral and written research projects provide an opportunity to discover how language shapes human behavior. Topics examined are man and language in society, geographical and social dialects, phonology, morphology and syntax of the English language and semantics. Language in its cultural context helps the student to understand and master characteristics of our current language and to become familiar with situations in which language humanizes.

Basic Texts:

Bolinger, Regarding Language
Malmstrom, Language in Society

Supplementary Texts:

Scargill and Penner, Looking at Language

Objectives:

As a result of his experience in this one-semester course, the student should be able to:

1. Increase his ability to see language through the viewpoint of linguists who scientifically analyze the language we use.
2. Understand and analyze language principles as seen by the sociologist, psychologist, and anthropologist.
3. Distinguish the ranges of speech styles from spontaneously casual to highly guarded.
4. Increase his ability to see and understand himself through the study of man, without which language would be impossible and with which language is inevitable.
5. Comprehend, rather than judge, all cultures and languages, including his own.
6. Analyze the structure of the relationship between society, the mind, and language.
7. Recognize the symbolic nature of our language and to demonstrate how symbols work in communication, including metaphors on various levels.
8. Research an idea through reading, interviewing, listening, and discussing.
9. Recognize a relationship between graphemes and phonemes in our language.
10. Analyze a series of sounds and see how the relationship of meaning is applied to these sounds.

11. Derive meaning from both small and large units of writing.

Activities:

1. Class time is distributed among research, oral presentation, writing, and discussion.
2. Students learn to write phonemic transcription for the purpose of interpreting historical changes and dialect differences in our language.
3. Students have practice in dialect survey through tapes and questionnaires. An attempt is made at exchanging tapes with other schools in the United States.
4. Each student gives an oral presentation on a topic which he has been researching during the first half of the course. The purpose is to bring to the attention of other members of the class some interesting phases of language study.
5. Enough study is given to the history of the English language to enable students to see where the language has been, appreciate what it is now, and anticipate where it is going.
6. Practice is given in listening to and in reading samples from Old English, Middle English, and Early Modern English.
7. In addition to shorter written assignments, essay tests, library research is required.

Films: 106 English Language: How It Changes
107 English Language: Story of Its Development
1004, 1005 Strange Case of the English Language

Kits: TR 49 Create and Build with English
Kit 3 Linguistics Lab
Kit 80 Speaking of Language
Kit 37 Language, Signs, and Symbols: How Man Communicates
TR 50-52 Composition: Grade 10, 11, 12 (Ginn Series)
Kit 320 Speaking of Language

Records: 400 The Ways of Mankind
409 Our Changing Language
417.2 Americans Speaking
421.5 Spoken English

Classroom Sets: Create and Build with English
Reading on Semantics, Stageberg

THE LANGUAGE OF POETRY
Phase 3-4-5

Recommended for: Sophomores, Juniors, and Seniors

Course Description:

Poetry is the central focus of this course. The subject matter is as wide as Carl Sandburg suggests when he speaks of poetry as the "synthesis of hyacinths and biscuits." Not only is the subject matter varied but so is the form; poetry will be read that ranges from sonnet form to song lyrics to concrete poetry. Students will investigate techniques, word choice, and meaning. Discussion and written work will give the student opportunity to explore his reactions to the poetry.

Basic Texts:

Pichaske, Beowulf to the Beatles

Supplementary Texts:

Norton and Gretton, Writing Incredibly Short Plays

Objectives:

As a result of his experience in this one-semester course, the student should be able to:

1. Discover the pleasure of reading and writing poetry.
2. Sharpen his sense of observation.
3. Improve his taste in poetry.
4. Increase his skill in approaching poetry through a development of learning a poetic vocabulary.
5. Increase his ability as an oral reader of poetry.
6. Develop sensitivity to imagination and language as a guide to the reading and writing of poetry.
7. Increase his ability to research through the use of the library's software materials as well as its books and periodicals.
8. Increase his ability to share ideas, emotions, and materials with other students through discussion as well as through joint projects.

Activities:

1. Class time is distributed among varied types of discussions, research, student-teacher conferences, and writing.
2. The various "types" of poetry are presented for the students' consideration. Their approach to the poems is an inductive one. Rather than merely giving a list of characteristics for identification in specific poems, the students are encouraged to work with the poems closely and to arrive at their own conclusions about the nature of a particular "type."

3. Students are given experience in interpretation of poetry. They learn to read out from the poem instead of reading meaning into the poem. Each Friday of the semester is a class "share day." One or two students are responsible for planning the activities for the day. Their responsibilities include supplying dittoed material and audio-visual material. Each student participates in at least one day's planning.
4. Each student is encouraged to keep a journal of sensory impressions, which is used as a writing resource.
5. Independent research projects are used in the second quarter. Each student becomes an "authority" on a poet of his choice. An analytical paper on one aspect of the poet's work is prepared as well as a biographical paper. Both papers are presented orally.
6. Each student does a certain amount of memorizing. For the student to learn a poem by heart is one way to catch the sound and weight of it.

Films:
198 A Lover's Quarrel with the World -- Robert Frost
1334 Spoon River Anthology

Kits:

Kit 140	Edgar Lee Masters
Kit 245	Forms of Literature: Poetry (3 parts)
TR 33	Introduction to Poetry
TR 35	Petrarchan Sonnet
Kit 84	Poetry to be Heard
TR 36	Shakespearean Sonnet
Kit 133	Thomas Hardy: The Making of Poetry
Kit 407	Streets, Prairies, and Valleys -- The Life of Carl Sandburg
Kit 441	The Mariner's Sad Wisdom

Records:

808.1BAX	The Nature of Poetry
808.1P	The Poetic Experience FS
808.1S	Understanding and Appreciation of Poetry
811.54T	Twelve Contemporary Poets
821.1	Sounds of Chaucer's English
821.1G	Chaucer: Poet and Pilgrim FS
811.54	The Poetry and Voice of James Wright
821.5	The English Poets: Pope
821.91	Dylan Thomas 1914-1953
821.912	The English Poets: Yeats
821.912	W. H. Auden Reads His Poetry

Cassettes: 4 Gwendolyn Brooks

Classroom Sets: Poetic Meter and Poetic Form, Fussell
"Rime of the Ancient Mariner," Coleridge
Poetry, Meyers

LITERATURE OF CHICAGO
Phase 3-4-5

Recommended for: Sophomores, Juniors, and Seniors

Course Description:

The Literature of Chicago provides a rich and fascinating field of study. Through the works of novelists, poets, dramatists, and journalists, students can gain a better understanding of this vigorous and mysterious American city. In this course students will attempt, through reading and research, to identify some of the characteristic traits and ideals which have made Chicago the literary hub of the nation. This city's museums, art galleries, concert halls, architectural landmarks, and libraries offer a limitless source of material for supplementary research.

Basic Texts:

Deines, Drennan, Granzyk, Kerth (eds.), An Anthology of Chicago Literature
Hansberry, A Raisin in the Sun
Terkel, Division Street: America
Sutton, The Heartland

Supplementary Texts:

Wagenknecht, Chicago
Chicago Tribune Magazine on Chicago

Objectives:

As a result of his experience in this one-semester course, the student should be able to:

1. Understand the literary genre studied in the course -- the novel, short story, drama, and poetry.
2. Have an understanding of, and at least limited practice with, the fundamentals of literary research.
3. Have an awareness of Chicago's role as a cultural center of the United States as observed through artistic, architectural, and social achievements past and present.
4. Know Chicago's significance as an American literary center in the twentieth century.
5. Have at least a fundamental knowledge of Chicago's geography.
6. Have an awareness of Chicago's social and ethnic diversity as seen in its literature and neighborhoods.
7. Develop his communicative skills through a variety of oral and written assignments.

Activities:

1. Four theme assignments each quarter.
2. Reading and discussion of the literature.
3. Research for and writing of a term project.

4. Speakers -- as available -- on Uptown, the "old days" and ethnic groups.
5. A one-day field trip in the city to sites of cultural and historic significance (Graceland Cemetery, Hull House, City Hall, Chicago Historical Society, Lincoln Park, Michigan Avenue, University of Chicago).
6. Projects -- especially slide or photo, on architecture, neighborhoods, and points of interest.
7. Occasional weekend and evening trips for special events such as poetry readings, lectures, plays, and architectural tours.

Films: 668 Good Night, Socrates
1001 The Tenement
819 Great American Novel: The Grapes of Wrath

Free Loan Films: WMAQ-TV Chicago: The Way It Works
Not Just Any Fire
Talman Federal Savings Chicago: The Better To See You
Meatcutters Union Packingtown, The Union Stockyards

Kits: Kit 223 Chicago Architectural Landmarks
Kit 137 Chicago: Cities of America
Kit 74 Chicago History Series (6 parts)
Kit 228 Gwendolyn Brooks
Kit 241 Senior Citizen's Seminar: The "Old" Chicago
Kit 407 Streets, Prairies, and Valleys -- The Life of Carl Sandburg

Records: 811.54BRO Gwendolyn Brooks

Cassettes: 11, 12 Carl Sandburg
4 Gwendolyn Brooks

Slides: Architectural Landmarks (Industrial Education Department)
SL 12 Thorne Miniature Rooms
Beverly-Moran Park (See Mr. Drennan)
Graceland Cemetery (See Mr. Drennan)
Uptown (See Mr. Drennan)
Pioneer Chicago (See Mr. Drennan)
Is There Only One Chicago? (See Mr. Nelson)
LaSalle 1681/1976 (See Mr. Drennan)

MAGAZINE READING
Phase 1-2

Recommended for: Juniors and Seniors

Course Description:

Magazines deal with the real and vital concerns of our complex society and provide the current, exciting information which will help students cope with their world. In this course the student will investigate the general circulation magazines and many of the specialized magazines. Activities generated from their magazine reading will include developing adult, leisure reading tastes, improving reading comprehension skills, increasing vocabulary, examining how magazine writers adapt their style to the tastes and habits of their audience, detecting common techniques used by magazine writers and advertisers to sway public opinion, presenting a demonstration speech, and writing expository paragraphs and business letters. Students will also be involved in individual projects initiated by their personal reading interests. For example, after reading the travel periodical, the student may plan his own trip complete with meals and suntan lotion.

Basic Texts:

The students will pay a laboratory fee which will cover the purchase of instructor selected samples of both the general circulation and the specialized type magazine.

Supplementary Texts:

A standard or student edition dictionary
Articles selected from past and current magazines
Reader's Guide to Periodical Literature

Objectives:

As a result of this course, a student should be able to:

1. Use context clues to work out the meaning of unfamiliar words found in the student's magazine reading.
2. Break a word into its root, prefix, and suffix to work out the meaning of unfamiliar words present in the student's reading.
3. Use the dictionary to learn the various meanings of words and to select the definition that applies to a word as it is used in the context of the magazine.
4. Use the dictionary to work out the pronunciation of words and to identify accents, derivations, and parts of speech of unknown words met in the magazine reading.
5. Analyze magazine paragraphs for their topic idea which is either implied or stated.
6. Note the details of the who or what, the what happened, the where, the when, and the why in magazine articles.

7. Analyze and interpret a magazine paragraph's function (to narrate, to describe, to compare, to contrast, to give reason, to illustrate, to persuade, to define, or a combination of functions).
8. Identify the organizational patterns of magazine paragraphs (enumerative sequence, time sequence, cause-effect, comparison-contrast, general to specific, specific to general, narration, description, definition, example, and reasons).
9. Distinguish fact from opinion in magazines.
10. Check the truth, reliability, and logic of a magazine entry.
11. Recognize the magazine writer's point of view.
12. Translate magazine cartoons, pictures, graphs, and charts to a verbal form.
13. Detect subliminal embedding in magazine advertisements and detect common techniques used to sway public opinion (glittering generalization, bias or prejudice, ignoring alternatives, etc.).
14. Use the Reader's Guide to Periodical Literature as a resource to find information in magazines.
15. Write an effective business letter that requests.
16. Write an effective expository narrative and descriptive paragraph.
17. Write an effective letter to the editor.
18. Create a magazine ad for something the student would like to sell.
19. Present orally an effective demonstration speech.
20. Become actively and positively involved in seminar discussions on topics generated by current magazine articles.
21. Judge orally and/or in writing the subject matter of magazine photographs, the action, the movement, and the story value that tells something about the people, the place, and the event.
22. Evaluate how effectively the composition of the photographs in magazines brought together all the elements of a picture in an integrated whole.
23. Distinguish writers' and cartoonists' use of satire and parody.
24. Know the functions and elements of the magazine layout.
25. Recognize and identify how magazine writers adapt their style to the tastes and habits of their audience.

Activities:

1. To build a meaningful vocabulary, the students will:
   a) keep a vocabulary notebook of new words met during their magazine reading and include the pronunciation and the meanings of the words;
   b) study the word in context;
   c) when applicable break the word into its basic elements -- the root, prefix, and suffix;
   d) associate the word with synonyms and antonyms;
   e) study the technical vocabulary of the subject matter.
2. To analyze a paragraph's topic idea and meaning, the students will orally and in writing:
   a) locate the topic sentence;
   b) write a topic sentence if one is not provided;

c) restate the topic sentence in their own words;
d) select topic sentences which best summarize the main ideas of a paragraph;
e) give a solution to a problem after reading a paragraph;
f) select the best title for a paragraph.

3. To note the details in a paragraph, the students will:
   a) choose from a prepared group of sentences those that agree or disagree with the paragraph;
   b) group a series of details about the main idea;
   c) analyze a written paragraph into its main and supporting ideas by making a formal outline of it;
   d) be asked multiple-choice, completion, and true-false questions about the details of the paragraph.
4. To identify the paragraph's function and organizational patterns, the students will identify orally and/or in writing phrases and words that suggest its function and pattern.
5. To distinguish fact from opinion, the students will identify orally and in writing those words and phrases which differentiate factual news from editorial writing.
6. To recognize the point of view, the students will investigate motives for the writer's article and will identify specific words and phrases which suggest the writer's point of view.
7. To detect subliminal embedding and common techniques used to sway public opinion, students will analyze orally and in writing magazine ads.
8. To use the Reader's Guide to Periodical Literature, the students will select a topic of interest and compile an annotated bibliography of five entries which deal with their topic.
9. To write an effective business letter that requests, the students will write to a publisher requesting a free copy of a magazine or will request additional information of a magazine publisher. The letter should create a favorable first impression; appeal to the reader's point of view; be correct in detail; be courteous, friendly, and sincere; be clear, complete, and concise; and hold together being correctly paragraphed.
10. To write an effective expository paragraph, students will first select a contemporary subject from their magazine reading; second, write a topic sentence including that topic and an assertion about that topic; third, develop that topic sentence using supportive and illustrative detail; and fourth, summarize by way of a clincher sentence.
11. To write an effective letter to the editor, the student will select a recent magazine topic and write a position statement on what was said in the article. These will be mailed to the editor of that magazine.
12. To create a magazine ad, the students will use written language, picture, and color to sell his product.
13. To present a demonstration speech, the student will select an operation read about in a magazine and demonstrate that operation to the class. For example, the student may demonstrate how to mount a stamp, throw a curve, knit a rug, or make a planter.
14. To judge the subject matter of magazine photographs and evaluate the

effectiveness of photograph composition, the student will orally and in writing evaluate photos selected from contemporary magazines.

Films: 1296 Advertising: Information, Persuasion, or Deception

MAJOR AMERICAN WRITERS
Phase 3-4-5

Recommended for: Juniors and Seniors

Course Description:

Poe, Hawthorne, Melville, and Irving are four of the early American writers who helped establish the position of the American writer in world letters. Thoreau, Twain, and Crane forged new paths in American writing and thinking. Hemingway, Faulkner, and Arthur Miller have continued dealing with themes and structures begun by the early American authors. J. D. Salinger has taken many of those same themes and updated them for the contemporary reader giving renewed vigor to those universal themes. This condensed survey of American "greats" will acquaint the student with his literary heritage and contemporary expression as well as to give him opportunity to write about these literary works. (This course should not be taken by a student who takes American Studies.)

Basic Texts:
Irving, The Legend of Sleepy Hollow and Other Selections
Poe, Great Tales and Poems
Thoreau, Walden and Civil Disobedience
Crane, The Red Badge of Courage
Miller, The Death of a Salesman
Short, ed., Four Classic American Novels
Salinger, The Catcher in the Rye

Objectives:

As a result of his experience in this one-semester course, the student should be able to:

1. Develop judgment and discrimination in discussing the art and the ideas related to the novels.
2. Develop increased ability in expository writing.
3. See in the literature he reads evidences of his own life and world.
4. Become more aware of some of the technical and artistic devices used in the various genre and, thus, be able to experience more meaningful reading in his free time.
5. Come to a more complete understanding of himself relative to his own world.
6. Find another and enjoyable use of his own leisure time, i.e., to have fun.
7. Have a better understanding of his American literary heritage.
8. Write a literary critique based upon his experiences in dealing with the writers presented in this course.

Activities:

1. Class time is spent in discussing the various primary sources with emphasis placed upon developing any of the various daily objectives, as of theme, character, conflict, and climax.
2. Individual students will report on their various outside assignments in readings and research.
3. Each student is assigned to read from and make a subsequent report on outside readings taken from critical essays, biographies, novels, and/or plays relating to the author being studied by the class as a whole.
4. Testing procedures involve both in and out-of-class themes relating to class work and objective type tests over the materials covered by the class.
5. Several films, filmstrips, and records are available to supplement other forms of instruction.

Films:

659 Bartleby, the Scrivener
664 Dr. Heidegger's Experiment
783 An Essay on War
1022, 1023 Hemingway
272 Huckleberry Finn: What Does Huckleberry Finn Say?
273 Huckleberry Finn: The Art of Huckleberry Finn
274 Huckleberry Finn: Huckleberry Finn and the American Experience
992, 993 Mark Twain's America
248 Symbolism in Literature
1334 Spoon River Anthology

Kits:

Kit 12 The City and the Modern Writer
Kit 72 The Grapes of Wrath and the 1930's
Kit 226 Mark Twain (4 parts)
Kit 282 Themes and Values in American Literature - Seeking the Good Life
Kit 284 Themes and Values in American Literature - The Right To Be Different
Kit 285 Themes and Values in American Literature - Questioning the Work Ethic
Kit 286 Themes and Values in American Literature - Dilemma of Progress
Kit 299, 300 Alistair Cooke's AMERICA (Each set with 6 tapes and 6 filmstrips)
Kit 323 Red Badge of Courage

Records:

810.8 Emerson FS
810.8 Thoreau FS
810.9 The Romantic Age FS
810.9 Transcendentalism FS
811.3, 813.3 "The Tell-Tale Heart"
811.3 "The Raven" "Annabel Lee"
812.54 Arthur Miller
813 "The Pit and the Pendulum"
813.2 "The Legend of Sleepy Hollow"
813.3 The Scarlet Letter FS
813.4M Mark Twain's Mississippi FS
813.4W The World of Mark Twain FS
817.4CLE Mark Twain Tonight - Hal Holbrook
928.1 Irving FS
928.1 Poe FS
821.912 W. H. Auden Reads His Poetry

Cassettes: 146 Huckleberry Finn

Classroom Sets: Twelve American Plays, Corbin
"The Birthmark," Hawthorne
"The Minister's Black Veil," Hawthorne
"Young Goodman Brown," Hawthorne
"The Purloined Letter," Poe
"William Wilson," Poe

MAJOR ENGLISH WRITERS
Phase 3-4-5

Recommended for: Juniors and Seniors

Course Description:

This course is designed as a one-semester chronological survey of the finest that has been written in the language that we speak. Starting with the Anglo-Saxon origins of our language, the student will also read from the Medieval Period of Chaucer and the Elizabethan English of Shakespeare. Continued reading and writing will deal with special emphasis on selected works of the Seventeenth and Eighteenth centuries, the Romantic and Victorian poets, as well as representative British prose, including the novel.

Basic Texts:

Miller (ed.), The Early Development of English Literature (Beowulf-Elizabethan)
Miller (ed.), Three Centuries of English Literature (1625-1900)
Shakespeare, Macbeth

Objectives:

As a result of his experience in this one-semester course, the student should be able to:

1. Have a better understanding of his literary heritage.
2. Know the most famous English authors and the periods in which they wrote.
3. Develop an understanding of the different literary forms as they evolved through the centuries, starting with the folk epic and going right up to and including the novel of social criticism.
4. Develop an understanding of how literature reflects the time in which it was written.
5. Develop skill in writing exposition on a literary subject.
6. Develop skill in writing his own poetry by attempting the sonnet and work epic forms.

Activities:

1. Class time is spent in discussion of the outstanding works of authors most renowned in English literature -- especially those of Chaucer, Shakespeare, Milton; Romantic poets such as Byron, Shelley, Keats; and eminent Victorians like the Brownings and Tennyson.
2. Time is also given to the understanding of various literary forms used by English authors; e.g., the sonnet, epic, ode, essay, novel, and drama.
3. Some class time is spent on background material indicative of the different centuries and the relationship of each period to the literature of the time.

4. Several weeks are spent on Macbeth with emphasis on learning to read Shakespeare with genuine comprehension and to appreciate not only the bard's mastery of structure but also his understanding of human nature.
5. A week is devoted to Shakespeare's The Taming of the Shrew for the students to study independently. The rental film version may be available to be shown in class as a follow-up.
6. The final eight days of the semester are used as independent time for the students to read a Victorian novel (chosen from a reading list), to have teacher conferences, and to prepare the take-home portion of their final exam.
7. Examinations are given on each unit which include an objective section on background material and terminology and an essay section which allows the student to synthesize the materials.
8. Compositions which reflect the work of various units are assigned periodically. The writing assignments include expository and creative work.

Anglo Saxon and Medieval Periods

Films:
140,141 The Mystery of Stonehenge
93 Chaucer's England
898 Crusades: Saints and Sinners
598 From Every
900 Medieval England: The Peasant's Revolt
821 Middle Ages: A Wanderer's Guide to Life and Letters

Filmstrips:
829.3 Beowulf
821.1 Chaucer: Poet and Pilgrim (Parts I and II)
821.1 Everyman
821.1 From the Prologue to the Canterbury Tales
821.1 Morte D'Arthur
821.1 Sir Gawain and Green Knight
821.7 Time, the Life, the Works of Geoffrey Chaucer

Kits:
135 These Halls of Camelot
314 Shakespeare Is Alive and Well in the Modern World
441 The Mariner's Sad Wisdom

Records:
821.1 BEO Beowulf (Old English)
821.1 CHA Chaucer (Middle English)

The Renaissance

Films:
269 Macbeth: The Politics of Power
270 Macbeth: The Themes of Macbeth
271 Macbeth: The Secret'st Man
773 Matter of Conscience: Henry VIII and Thomas More
1077 The Puritan Revolution: Cromwell and the Rise of Democracy
393 Shakespeare: Mirror to Man
170 William Shakespeare

Filmstrips: 822.33 Macbeth
822.33 Shakespeare, the Man
Shakespearean Playhouse, the Globe
Shakespeare's Living Words
Shakespeare's Unforgettable People
Shakespeare, Master of Comedy
Shakespeare, Master of Tragedy
Shakespeare as Historian and Poet
Shakespeare's World Today

Kits: Kit 33 The Art of Shakespeare
TR 36 The Shakespearean Sonnet

Records: Why Study Shakespeare
How to Study Shakespeare

17th and 18th Centuries

Filmstrips: 821.04 The Deserted Village

19th Century

Filmstrips: 821.04 The Romantic Age in English Literature (Parts I and II)
821.04 The Victorian Age in English Literature (Parts I and II)
821.04 The Eve of St. Agnes
821.04 The Lady of Shalott
823.8 Life in Dicken's Time
821.04 The Prisoner of Chillon
821.04 The Rime of the Ancient Mariner
821.78 The Time, the Life, the Works of William Wordsworth

Kits: Kit 133 Thomas Hardy: The Making of Poetry

Records: 821.5 The English Poets: Pope
821.91 Dylan Thomas 1914-1953
821.912 The English Poets: Yeats
827.5 A Modest Proposal

Recordings of the works of the following poets are also available:

Browning	Eliot	Shakespeare
Bryon	Goldsmith	Shelley
Chaucer	Gray	Tennyson
Coleridge	Keats	Wordsworth
Donne	Milton	Yeats

Cassettes: 13 Charles Dickens
145 Gulliver's Travels
148 1984

For all periods see Audio Visual History of England, Parts 1 - 8 (Records and filmstrips)

MAN, ANIMALS, AND NATURE
Phase 1-2

Recommended for: Sophomores, Juniors, and Seniors

Course Description:

This course will explore the relationships of animals and man, nature and man, nature and animals. Specifically, students will read, discuss, and write about a variety of stories about animals in their own world, man in the animal world, and the animal in man's world. The student will deal with the four genres in this course: short story, novel, poetry , and drama. Works such as Aesop's Fables, Walden, The Call of the Wild, White Fang, "Rime of the Ancient Mariner," and "Young Goodman Brown" will be studied.

Basic Texts:

Bach, Jonathan Livingston Seagull
Aesop, Aesop Fables
London, The Call of the Wild and White Fang

Objectives:

As a result of his experience in this one-semester course, the student should be able to:

1. Understand his relationship between himself and his environment.
2. Write thoughtful essays about himself and his role in the world.
3. Deal with ideas and express them with greater facility.
4. Understand the characteristics of poetry and know the poetic devices employed by poets.
5. Increase his confidence and poise when performing in front of a group.
6. Understand the characteristics of prose and know the writing techniques and devices used by prose writers.
7. Write his ideas with clarity in a three-part theme.
8. Improve his vocabulary.

Activities;

1. Students will play parts from Aesop's Fables in front of the class. Each student will play a minimum of two dramatic roles.
2. The students will write 3 or 4 themes and revise them during the course of the semester.
3. Students will construct a notebook consisting of 12 one-page themes based upon newspaper articles, magazine articles, books, movies, pictures, or personal experiences dealing with man in his relationship with animals, nature, or fellow man. Therefore, the student will have a total of 15 or 16 themes.

4. Students will learn how to correct each other's themes both singly and in groups and write a critique for the writer.
5. Students will have one oral report.
6. Students will add two words each day to their active vocabulary. Daily checks will be made by the teacher.
7. Students will read three novels, ten poems (minimum), two short stories, and one autobiography.

Films: 198 A Lover's Quarrel with the World: Robert Frost
1038, 1039 Man, Beast and the Land
688 Why Man Creates
1200 To Build a Fire

Records: 813.4 The Call of the Wild
813.52 Jack London: A List of Adventure (2 parts) FS
821.04C Rime of the Ancient Mariner

Classroom Sets: "Rime of the Ancient Mariner," Coleridge
A Study of the Short Story, Fields
"Three Stories About Dogs" (Micro-classic)
"A Dog's Tale," Twain

MAN, GOD, AND THE STATE
Phase 3-4-5

Recommended for: Juniors and Seniors

Course Description:

The conflict between man's loyalty to his God and man's loyalty to the demands of political expediency is basically one of conscience and of morality. This course will examine the nature of this conflict in terms of the political and moral choices which great men in high office must make. Such literary works as Oedipus Rex, Antigone, A Man For All Seasons, and Murder in the Cathedral will serve as a basis for this study. Discussion and written work will give the student an opportunity to examine his reactions to this conflict.

Basic Texts:

Corrigan (ed.), Twentieth Century British Drama
Huxley, Brave New World, Brave New World Revisited
Ibsen, Four Great Plays
Sophocles, Complete Plays
Thoreau, Walden and Civil Disobedience

Objectives:

As a result of his experience in this one-semester course, the student should be able to:

1. Apply conceptual thinking for the purpose of drawing significance from the literary works and not merely from plot summary.
2. See how literary works can portray the dilemmas of human existence with verisimilitude.
3. Deal with great issues in a group encounter with other students and to share mutual insights.
4. Present his analyses of great ideas and issues in expository and oral form for the purpose of individual and group scrutiny.
5. Increase the individual student's awareness of the world around him through the examination of great ideas and issues.
6. Develop the habit of reading great literature as one way among several of defining his reality.
7. Define and discover his own nature in terms of moral and political significance.
8. Seek his individual and independent pursuit of knowledge.

Activities:

1. An "Awareness Test" on the first day of class to attempt to measure the extent of the student's reading and awareness of the world beyond his immediate environment.

2. Group discussions for each literary work read for which the student must do research on assigned topics which give the work a contemporary relevance.
3. "Concept Sheets" which each student must prepare during each group discussion dealing with specific items being discussed and the specific meaning that the student is deriving from each discussion.
4. Individual reports of an interpretative nature in which the student not only gathers factual information but also interprets the information pertinent to the work being read.
5. A "mini term paper" based on an assigned thesis statement which the student does as part of the final examination.
6. Research notebook which is optional but the purpose of which is to teach the student to compile relevant research as a means of developing independent habits of learning.
7. A classroom notebook which is mandatory for the final grade; the notebook is divided into four separate categories -- lecture/discussion, student discussion, audio-visuals, and student reports.
8. Composition analysis by the entire class studying elements of style, content, structure, and logic in themes and essay tests.
9. Themes and essay tests as well as discussion preparation sheets dealing with conceptual knowledge derived from the literary works.

Films: 610 Future Shock
773 A Matter of Conscience -- Henry VIII and Thomas More
156 Oedipus Rex: The Recovery of Oedipus

Kits: Kit 246 Forms of Literature: Drama/Tragedy

MAN IN CONFLICT
Phase 1-2

Recommended for: Sophomores and Juniors

Course Description:

This course focuses on man-in-conflict situations -- with himself, his environment, his society. Students will study aspects of man's struggle to realize his dreams and the forces -- war, prejudice, family, peers -- that oppose his attainment of these goals. Materials for this course will include The Red Pony, My Shadow Ran Fast, The Old Man and The Sea, The Pigman, and selected fiction and nonfiction.

Basic Texts:

Hemingway, The Old Man and The Sea
Sands, My Shadow Ran Fast
Steinbeck, The Red Pony

Objectives:

As a result of his experience in this one-semester course, the student should be able to:

1. Become more aware of his own place in the world.
2. Develop an understanding of how literature can help a person to understand himself.
3. Understand the nature of conflict.
4. Improve his ability to deal with elusive and not precisely defined ideas in writing.

Activities:

1. Students will compile a conflict notebook which consists of twelve conflicts collected over a four-week period. The sources of these conflicts are magazines, newspapers, books, movies, personal experiences, and pictures.
2. Students will present their most interesting conflict in an oral presentation to the class.
3. Students will participate in panel discussions with one panel representing parents and one panel representing students. Each panel deals with one or two major areas of conflict: curfew, use of cigarettes, alcohol, drugs, companions, dating, money, privacy, and personal appearance.
4. Students will write several themes during the semester.

Films:
610 Future Shock
392 Story of a Prisoner
438 The Search (San Quentin Prison)
1022 Hemingway, Part I
1023 Hemingway, Part II
684 The Lottery
683 Lady or the Tiger?

Kits: Kit 123 The Short Story

Records: 813.52 Steinbeck's America FS
813.5 Ernest Hemingway The Man: Biographical Interpretation with Carlos Baker FS
813.52 The Old Man and The Sea read by Charlton Heston

Cassettes: 5 Carlos Baker Discusses Hemingway

Classroom Sets: The Pigman, Zindel
A Study of the Short Story, Fields
An Introduction to the Short Story, Redman

MYTHOLOGY
Phase 3-4-5

Recommended for: Sophomores, Juniors, and Seniors

Course Description:

Classical mythology is one of the principal sources for the allusions and symbols in Western culture in general and literature and art in particular. In this course students will study some of the main works of classical mythology from which this abundance of allusion and symbolism originates. In addition to Homer's Iliad and Odyssey and the Antigone of Sophocles, the student can expect to achieve basic knowledge of Pre-Homeric stories of gods and heroes. Students will also read myths from Non-Western cultures which illustrate universally recurrent mythological themes such as the quest hero. Composition is an integral part of this course with theme topics based on course content and research.

Basic Texts:

Hamilton, Mythology
Head and MacLea, Myth and Meaning
Sophocles, Antigone (micro-classic)

Supplementary Texts:

Graves, The Siege and Fall of Troy
Herzberg, Myths and their Meanings
Homer, Odyssey (Epps. translation)
Marriott and Rachlin, American Indian Mythology
Sansford, Myths and Modern Man

Objectives:

As a result of the experience in this one-semester course, the student should be able to:

1. Demonstrate his understanding of what a myth is by differentiating between a myth and other types of literature.
2. Recognize and understand the allusion or symbolism in a given piece of literature or work of art which takes mythology as its source.
3. Identify the heroes in given pieces of literature as epic, classical, tragic, comic, or anti-hero, indicating why man has created such types.
4. Compare myths of many cultures, showing an awareness of the meaning and function of a given myth in its particular milieu.
5. Gain perspective on the history of human thought found in myths of different cultures and civilizations which deal with universal human questions about creation, the role of humans in regard to each other and society, and the meaning of man's existence.
6. List Greek contributions to Western civilization.

7. Identify classic epic devices used by Homer in the Iliad and Odyssey.
8. Display carefully written five-paragraph essays which indicate a continued growth in handling the structure of each essay as well as greater depth and sophistication of research.
9. Increase vocabulary through recognizing common expressions that draw on the myths for meaning.
10. Demonstrate increased oral skills through a major oral presentation, an oral interpretations exercise, and several debates.

Activities:

1. Through reading the student will learn the literature of the course: world myths by themes and cultures, Homer's Iliad and Odyssey, Sophocles' Antigone, myths of American Indians, and literature containing allusions to myths.
2. Through writing the student will analyze the concept of hero, compare/contrast different cultures' mythologies, research some type of myth as it appears in literature, and experiment with some style changes.
3. Through discussion and debate the student will explore human ideas and discover the universality of man's ideas, questions, and conflicts found in all ages and all civilizations and how they are manifested in today's world.
4. Through research the student will explore myths and legends of many cultures as they function in each culture and for what they tell us about men of that culture.
5. Through oral reports and demonstrations, the student will share with other students his reading and research experiences.
6. Through viewing films, slide kits, and filmstrips, the student will see a wider scope of the application of myth in literature and art as well as in anthropology and psychology.

Films:
22 Classical Greece: Athens -- The Golden Age
23 Classical Greece: Plato's Apology -- The Life and Teachings of Socrates
24 Classical Greece: Aristotle's Ethics -- The Theory of Happiness
654, 655 Greek Myths
1138 War: Dusting Off Mythology Series
147, 148, 149 Oedipus Rex
1010, 1011 Search for Ulysses
982 Syrinx/Cityscapes

Kits:
238 The Earth Knowers
81 The House of Atreus
239 Indian Words from the End of the Trail
5 Man and His Gods (2 parts)
6 Man and His Heroes (2 parts)
35 The Power of My Spirit
116 We Are Indians: American Indian Literature
275 Origins of Greek Civilization
135 These Halls of Camelot
194 Currier and Ives: An American That Never Was

Records:
292 Greek Mythology: Legendary Heroes FS
292 Greek Mythology: Lesser Gods and Spirits FS
292 Greek Mythology: Why We Study It FS
292 Greek Mythology: Origins of the Gods FS
292 Greek Mythology Is Alive and Well (2 parts) FS
292 Greek Mythology: The Olympic Gods (2 parts) FS
880.9 Our Heritate from Ancient Greece (2 parts) FS
902 Heroes, Gods, Monsters of the Greek Myths (6 records)

Classroom Sets:
Words from the Myths, Asimov
The Odyssey, Homer (translated by Rouse)
Man the Myth Maker, Jewkes
The Mentor Dictionary of Mythology and the Bible

NEWSPAPER PRODUCTION: SOUTHWORDS
Phase 3-4-5

Recommended for: Sophomores, Juniors, and Seniors

Course Description: (Non-credit)

This extra-curricular staff meets daily for both semesters during the school day to produce the student newspaper Southwords. Positions are usually available for four to six freshmen, six to eight sophomores, eight to ten juniors, and ten to twelve seniors. Students interested in working on this staff must be appointed by the sponsor and the present staff. Applications for writers, photographers, artists, and typists are available in Room V-107.

Basic Texts:

Staff Manuals: The Stylebook, The Editor's Handbook, Ideal Reporter

Objectives:

As a result of his experience in this two-semester course, the student should be able to:

1. Develop practical skill in seeking accurate information from reliable sources through the interview process.
2. Increase his ability to ask penetrating questions of information sources.
3. Increase his ability to meet people in a courteous, business-like manner.
4. Organize complex, factual information into easily read, understandable reports.
5. Increase his skill in using active verbs and precise nouns.
6. Increase his skill in writing simple direct sentences.
7. Increase his ability to work with other students to produce a finished newspaper.
8. Increase his ability to research an idea through reading, interview, and discussion.
9. Demonstrate an awareness of word connotation and denotation as it affects reader interest in a given publication.
10. Demonstrate skill in solving problems in libel, conflicts between special interests or groups, propaganda, and motivation through the application of press law and ethics.
11. Demonstrate skill in using instructions to the printer and of printing methods to achieve desired results in typography.
12. Demonstrate skill in page design, make-up procedure, paste-up procedures and proofreading.
13. Work cooperatively with local newspaper editors in producing news and pictures of interest to the adult community through the Student News Bureau.
14. Add to his skills in special areas such as typing, shorthand, and photography and darkroom techniques.

15. Demonstrate self-discipline in meeting the constant pressure of deadlines.

Activities:

1. Class time is devoted to producing fifteen to sixteen issues of Southwords and over one hundred news releases for the local newspapers.
2. Each staff must develop a philosophy for their year of publication: ethics, style, editorial policies, goals and campaigns, and methods for gathering information.
3. A typical issue of Southwords requires the preparation of 10,000 words of copy, 30 headlines, and 6 photographs. These must be reduced to 8,000 words, about 25 headlines and 3 to 6 pictures.
4. The Student News Bureau prepares an average of four stories per week and two or three pictures for release locally.
5. Experienced reporters write an average of 500 words per issue. Beginners write from 50 to 200 words per issue.
6. Editors assign news beats and special story assignments every Monday.
7. The majority of news stories are gathered through interviews during the week.
8. Copyreading, layouts, and headlines are prepared on Tuesday and Wednesday of publication week.
9. Fridays after publication days are used as training days for news staff and editors for the next year.
10. All photographs are taken and processed by the newspaper's photo staff.

NEWSPAPER REPORTING
Phase 3-4-5

Recommended for: Sophomores and Juniors

Course Description:

Students will study the methods of reporting as a basis for clarity and precision in writing. Students will conduct interviews to gather information, to learn what makes news, and how news is gathered. They will write a minimum of one news story per week and three major research projects. Students will study such special skills as the lead paragraph, story type, copyreading, and headline writing. Other areas of study include press law and newspaper ethics. (Accelerated English students may take this course in addition to Accelerated English.)

Basic Texts:

Hach and English, Scholastic Journalism

Supplementary Texts:

Hayakawa, Language in Thought and Action
Preston, News Reporting
Staff Manuals: The Stylebook, The Editor's Handbook, Ideal Reporter

Objectives:

As a result of his experience in this one-semester course, the student should be able to:

1. Develop skill in seeking accurate information from the most reliable source through the interview process.
2. Increase his ability to ask penetrating questions of information sources.
3. Increase his ability to meet people in a courteous, business-like manner.
4. Organize complex, factual information into easily read, understandable reports.
5. Increase his skill in using active verbs and precise nouns in conveying information.
6. Write simple and direct sentences.
7. Work with other students to produce a finished report quickly, accurately, and in consistent grammatical style.
8. Reserach an idea through reading, interview, and discussion.

Activities:

1. Class time is distributed among interviews, research, discussion and writing.

2. Each journalistic concept is presented as a problem to be solved through reading, interviewing, and discussion followed by a written report of findings. Emphasis is placed on separating most significant information from the least significant information.
3. Three to four days a week include some form of writing practice.
4. Precise journalistic ideas are presented in sequence, including nature of report-language, the reader and the news values, the news element, the lead, four basic story types, eight special story types, interviewing for news, the feature story, news in depth, headlines, and copyreading.
5. Individual research projects are used in the second quarter to explore the constitutional guarantees and defenses of free press, advertising, trends in news and book publishing.
6. Copyreading is used as a tool for teaching language skills. All papers are copyread by the writer and at least one other student before they are submitted to the instructor.
7. Headline writing is a skill used to teach vocabulary versatility.

Kits: Kit 105 Freedom of the Press Today
Kit 417 The News Media Reporting or Distorting?

Films: 1321 Television Newsman
1105 Newspaper Layout
1205 TV News: Behind the Scenes
1289 Free Press/Fair Trial

Filmstrips: 371.805 Layout and Page Make-up

Classroom Sets: Ethical Issues, Feldman
Interviewing, Presson
Sports Reporting, Stapler
Journalism and Creative Writing, Ward
How to Read Your Newspaper, Smith/Midalek
The Student Journalist and Photojournalism, Germar
The Student Journalist and Editorial Leadership, Ward

NONFICTION
Phase 2-3-4

Recommended for: Sophomores and Juniors

Course Description:

Most reading done by adults falls into the category of nonfiction. In this course students will concentrate on a range of nonfiction, much of which is based on the lives of people past and present. However, not all is biographical. Some of the reading material consists of short pieces of contemporary issues, including editorials and personal essays. In addition students read a unit on sports, another on persuasion, another on childhood. Writing assignments and tests are based for each unit on these materials.

Basic Texts:

Farrell, Pierce, Pittman and Wood, Comment
Levine, Amsco Book IV Vocabulary and Composition

Supplementary Texts:

Bowen, Yankee from Olympus
Greene (ed.), Five Biographies

Objectives:

As a result of his experience in this one-semester course, the student should be able to:

1. Have a better understanding of different levels of society including minority groups.
2. Have a better understanding of another's time and culture.
3. Have a better understanding of other countries.
4. Have a better understanding of history non-political.
5. Have a better understanding of the different styles of writing which make up the genre of nonfiction.
6. Increase his vocabulary in both reading and speech.

Activities:

1. Discussion of assigned reading in textbooks.
2. Vocabulary study of new words taken from textbooks.
3. Exams on test assignments including vocabulary.
4. One day every other week writing in-class theme.
5. Oral reports on outside reading of biographies.
6. Oral reports on outside reading about travel.
7. Exams on each unit of reading material and each unit of oral reports.
8. Panel group discussions. (Panel consists of four students who formulate questions and conduct discussion from feedback on basis of classmates' comments.)

9. Outside reading assignment. Weekly discussions of world events based on material taken from current periodicals (Time, Fortune, Newsweek, and U.S. World Report).

Classroom Sets:

As Up They Grew, Coursen, Jr.
Man Studies the World Around Him, Levy
Man Studies Himself, Levy
Man Studies His Past, Levy
Nonfiction Prose, Meyers

PRINT AND FLICK
Phase 1-2

Recommended for: Juniors and Seniors

Course Description:

The purpose of this course is to involve the student in the critical reading of literature and the critical viewing of film in order to be able to evaluate the final and total communication of both. During the first quarter the student will respond to film techniques and the film's plastic elements which when combined produce a meaningful communication. In the second quarter the student will draw relationships between the two forms of communication. Activities will include viewing 40-50 films, writing daily critiques of the viewed films, reading and discussing short and long literary pieces which have been adapted into film, and producing a shooting script for a film.

Basic Texts:

Bradbury, The Illustrated Man
Dizenzo, Phoebe
Jackson, The Haunting of Hill House

Objectives:

As a result of his experience in this one-semester course, the student should be able to:

1. Demonstrate orally and in writing an understanding of the filmic components such as types of shots, camera movement and angle, transitions, opticals, sound, and lighting.
2. React orally and in writing to what is being communicated in film and to why it is being communicated.
3. Demonstrate orally or in writing an understanding of the artistic techniques which film has in common with literature.
4. Discuss orally and in writing the difficulties in trying to reproduce the reality described in literature into a film adaptation. The student should be able to evaluate what is lost or gained in the adaptation.
5. Demonstrate in a shooting script his evaluation, selection, judgment, and comparison of the ideas present in a printed text when transferred to a visual communication.
6. Demonstrate orally and in writing his establishment of criteria which can more objectively evaluate the quality of films.

Activities:

1. Exercises ask the student to solve the problem of adapting short descriptive or informative paragraphs and poems into shots or series

of shots. Example: Read the description of tyrannosaurus rex and create a different shot using each of these techniques: establishing shots, close-up, pan shot, and title shot.

2. Journal reports ask the students to first describe the shot or series of shots seen in a film and then most importantly to react to the meaning conveyed to them in that visual composition.
3. The student will view a film first and then read the printed version, for example, "The Lady or the Tiger," and then discuss the techniques of characterization, flashback, and foreshadowing. Emphasis will be on the similarities of purpose in both visual and printed forms as well as differences of implementation.
4. The student will read the novel Phoebe and discuss his perception of the characters as he visualized them in the novel in contrast to the way they were portrayed in the film.
5. The student will select either a short story, informative magazine article, narrative newspaper account, play, or poem and transfer its communication to his personal view of what its film adaptation might be.
6. The student will read a number of film reviews from newspapers and magazines and evaluate the types of criticism made by adults who are being paid for their ideas. The student will then try his hand at film review of either a television or theater film.

Films:

445	Adventures of an *
983,984	Animal Farm
659	Bartleby, the Scrivener
816	Basic Film Terms
1030	Bear Country
927	Cancer
1092	Chickamauga
488	Clay
1070	Crime and the Criminal
791	The Critic
970	The Daisy
664	Dr. Heidegger's Experiment
704,705	Dracula
453	Free Fall
667	The Game
1043	Get High on Life
716	The Great Train Robbery
223	Hangman
683	Lady or the Tiger?
684	The Lottery
643	Mammals
498	Moods of Surfing
685	My Old Man
676	Mysteries of the Deep
447	Neighbors
483	No Reason to Stay

376	Occurrence at Owl Creek Bridge
373	Odessa Steps Sequence
649	Omega
375	Overture/Nyitany
697	Pas de Deux
914	Permutations
430	Phoebe
1076	Pride and Principle
768	Red Balloon
1079	Right to Live
822	Rise and Fall of the Great Lakes
456	Run
793	Satiric Eye
242	Sea Fever
934	Smoke Screen
600	Soldier
248	Symbolism in Literature
982	Syrinx/Cityscape
305	Threshold
384	Time Is
1095	Time Piece
1096	Toys
452	21-87
686	Two Men and a Wardrobe
707,708	Two Tars
255	Very Nice, Very Nice
672	Vivre (Living)
1085	Violence: Just for Fun
792	Walking
1082	Whether to Tell the Truth
688	Why Man Creates

Rental Films: See Art of the Film

Classroom Sets: "Occurrence at Owl Creek Bridge," Bierce
Requiem for a Heavyweight, Serling

READING AND RESEARCH
Phase 3-4-5

Recommended for: Juniors

Course Description:

This course emphasizes instruction in the proper procedure for preparation of a major term paper. By preparing a major term paper, the student can read extensively in his area of interest, become familiar with libraries, and develop writing skills required for future research papers. Two "mini" research papers, one major paper, and several other written assignments are required in conjunction with student research. Development of advanced reading skills needed by college-bound students is also discussed. Exercises in vocabulary improvement, verbal analogies, reading comprehension, and reading speed help prepare the student for college-bound tests.

Basic Texts:

Coyle, Research Papers
Diederich, Vocabulary For College A

Objectives:

As a result of his experience in this one-semester course, the student should be able to:

1. Learn to formulate a thesis statement and consider pros and cons of the statement.
2. Write openers and clinchers, well-developed paragraphs, and transitional paragraphs.
3. Write sentence outlines and create notecards.
4. Learn proper footnote and bibliographical form.
5. Understand the concept of plagiarism and its consequences.
6. Learn to use important reference materials.
7. Distinguish between primary and secondary sources.
8. See and evaluate other libraries in the area.
9. Increase his vocabulary through prefix and root analysis and use of context clues.
10. Learn to use the dictionary more effectively.
11. Learn relationships between words by making verbal analogies.
12. Understand transitions and repetitions in writing.
13. Learn to make inferences in his reading.
14. Understand the theory of speed-reading (skimming) and distinguish it from true reading.
15. Understand the need for flexibility of reading speed.
16. Preview material before it is read.
17. Make fewer fixations and regressions per line to increase reading speed.

18. Improve his scanning skills.
19. Become acquainted with the format for reading on college board tests.

Activities:

1. Students will work on exercises in verbal analogies, transitions, and inferences found in More Powerful Reading and vocabulary word study in their workbooks.
2. Students use the EDL readers to increase reading speed and comprehension.
3. Students learn to use microfilm machines and card catalogues as well as Reader's Guide to Periodical Literature, Oxford English Dictionary, Roget's Thesaurus, Bartlett's, and Who's Who.
4. Students receive research puzzles which they must solve in a specified time in the Maine South Library.
5. Students write letters to obtain information for their term papers.
6. Students write a five-paragraph paper to explain their choice of topic.
7. To learn the process in their major term papers, students must write a "mini" term paper.
8. Students must prepare a preliminary sentence outline and a rough draft for their term paper.
9. Students are required to own library cards and to visit neighboring libraries.
10. A major typed or handwritten term paper and final outline are the culminating writing activities.
11. Additional papers and/or outlines may be required on books read for class.
12. Students read Animal Farm and present panel discussions on aspects of the historical interpretation of the novel to Russian history.

Films: 983, 984 Animal Farm, Parts I and II

Transparencies: SRA series on composition

Classroom Sets: Mastering Speed Reading, Moberly
More Powerful Reading, Levy
Thesaurus, Roget
Reading Skills for Young Adults, Niles
Animal Farm, Orwell
Vocabulary for College, Diederich
Roget's Thesaurus Dictionary, Lewis
Increase Your Vocabulary, Mathis
Junior English Review Exercises, Wood
Senior English Review Exercises, Wood

Kit: Scholastic Aptitude Test (S.A.T.) Improvement

The Nelson Denny Reading Test is administered at the beginning and end of the semester.

READING IMPROVEMENT
Phase 1-2

Recommended for: Sophomores and Juniors

Course Description:

Reading Improvement is a course designed to help the student read with less difficulty and more enjoyment. Attention is given to vocabulary, spelling, dictionary skills, methods of studying assignments, skimming and scanning, improving listening, and increasing reading speed and comprehension. This course is designed for the student who reads average and below his present grade level and wishes to improve his reading skills.

Basic Texts:

Student pays a fee when he purchases his books. He is supplied throughout the semester with subscriptions to Scope magazine.

Gray, Better and Faster Reading

Objectives:

As a result of his experience in this one-semester course, the student should be able to:

1. Develop skills in comprehending what he reads.
2. Increase his vocabulary, spelling, and word skills.
3. Increase his reading speed but not at the expense of losing comprehension.
4. Develop a greater interest in reading materials by selecting high interest low vocabulary materials.
5. Improve his awareness of reading for various purposes.
6. Increase his background of information in English usage, reasoning skills, style, and analogies.
7. Improve his ability to read more accurately and to follow written directions.
8. Improve his self-concept through improving his reading.
9. Improve his dictionary skills.

Activities:

1. Student readings are timed and followed by a comprehension quiz.
2. Class time is used for oral reading, free reading and improving vocabulary skills by searching out meaning of words in context through the use of the dictionary.
3. Time is spent on drills such as finding author's purpose, finding the main idea, recognizing important facts, drawing conclusions, inference, words in context, and sequencing.
4. Skimming and scanning exercises, improving spelling skills, and improving reasoning skills are also class activities.

5. Class time is used for reading of teacher selected novel.
6. Student will write two critical book reports (per semester) on the novel of his choice.

Films: 683 The Lady or the Tiger?
684 The Lottery
376 An Occurrence at Owl Creek Bridge

Kits: The Associated Press Newspaper Reading Skills Development Program
Reading for Understanding - SRA
Reading Tutor and Skill Builder - Reader's Digest
Skill Center - Random House English Series
Kit 326 Charly
Kit 379 Hooked on Reading, Parts I and II
Selections from The Pigman (Zindel); The Contender (Lipsyte); Lisa, Bright and Dark (Neufeld); The Outsiders (Hinton); Sounder (Armstrong); Drop Out (Eyerly)
Kit 380 Communication Skills: Making Inferences, Part I
Kit 380 Communication Skills: Understanding the Main Idea, Part II
Kit 466 The Dictionary in Action

Scope Visuals:
2 Vocabulary Building
3 Observation Skills
4 Determining Sequence
5 Reasoning Skills
6 Vowel Crosswords
7 Consonant Crosswords
8 Language Usage
9 Word Attack
10 Word Power
11 Word Meaning - Context
14 Building Reading Skills
17 Understanding Sentence Meanings
18 Puzzle Crostics

Scholastic Reading Skills:
Wide World
Dimensions
Spotlight
Sprint

Scholastic Word Skills:
Across and Down
Word Power

Cassettes Skills:
Reading for Comprehension
Using Reference Skills
Using the Newspaper

Magazines:
Seventeen
Cycle
Sports Illustrated

Classroom Sets:

Dictionary, MacMillan
Skimming and Scanning, Fry,
Vocabulary Book I, Mathis
Reading Improvement, Burke and Reiter
Main Idea, Boning
Drawing Conclusion, Boning
Topics for the Restless, Jamestown Press
Essential Skill Series, Jamestown Press
Increase Your Vocabulary, Mathis
Spelling Skills, Benner
Reading Improvement, Burke
Hiroshima, Hersey
More Powerful Reading, Levy
Mastering Speed Reading, Maberly
Reading Skills for Young Adults, Niles
..ead, Write, React, Shostak

Novels:

I Heard the Owl Call My Name, Craven
Hiroshima, Hersey
Pigman, Zindel

RHETORIC AND LOGIC
Phase 3-4-5

Recommended for: Juniors and Seniors

Course Description:

The student will study clear thinking as a preliminary to clear speaking and writing. He will examine propaganda techniques and a variety of logical fallacies. Furthermore, he will study definition, inductive and deductive reasoning, authority and analogy as means of arriving at knowledge.

Basic Texts:

Laurence and Lee, *Inherit the Wind*
Tanner and Zepezauer, *Reason and Persuasion in Writing*
Chicago *Tribune* or Chicago *Sun Times*

Objectives:

As a result of his experience in this one-semester course, the student should be able to:

1. Distinguish logical, emotional, and character appeals.
2. Evaluate critically, rather than simply accept or reject, the rhetoric and logic of others.
3. Know specifically his reasons for evaluating persuasive communication.
4. Understand and participate knowledgeably in civic issues.
5. Feel more confident to read and converse in both familiar and unfamiliar fields.
6. Feel more knowledgeable about his or her own values and assumptions.

Activities:

1. Students will study, discuss, and evaluate the criteria and techniques of logical definition, of inductive and deductive reasoning, of authority, and of analogy.
2. Students will examine -- both in class and individually -- editorials; letters to the editor; advertising; movie, drama, and music reviews; syndicated columnists; and other persuasive articles in a metropolitan Chicago newspaper.
3. Students will read and analyze the play *Inherit the Wind*.
4. Students will write various analyses of advertising, literature, and other persuasive communication.
5. Students will be evaluated through tests and writing experiences for their own ability to evaluate logically.

SATIRE AND HUMOR
Phase 3-4-5

Recommended for: Seniors

Course Description:

Students will explore such questions as why humor and satire have increased in importance and popularity in the 1970's. They will also learn to recognize the devices of satire and humor by studying the many different kinds -- jokes, tall tales, autobiographical sketches -- in a variety of forms -- short stories, articles, and novels. In addition, students will write expository themes and experiment with their own humorous writing and projects.

Basic Texts:

Weiss and Weiss, The American Way of Laughing
Swift, Gulliver's Travels
Wibberley, The Mouse That Roared
Vonnegut, Cat's Cradle

Supplementary Texts:

Sisk and Saunders, Composing Humor: Twain, Thurber and You
Guareschi, The Little World of Don Camillo

Objectives:

As a result of his experience in this one-semester course, the student should be able to:

1. Differentiate between satire and humor.
2. Recognize the various devices used by the satirist and humorist.
3. Have an understanding of the terminology involved in analyzing literature.
4. Learn to define literary terms in a clear, concise manner.
5. Understand figures of speech, such as alliteration, allusion, and pun, in regard to creating humor.
6. Apply the above figures of speech in his own humorous creation.
7. Write a well-developed expository theme.
8. Realize that an awareness of historical background is necessary for a complete understanding of a satirical work.
9. Know and understand satire and humor in visual and spoken as well as written forms.
10. Learn to employ more sophistication in writing, such as sentence variety, conciseness, and avoidance of expletives.

Activities:

1. Students will read and analyze short stories and novels in terms of satire and humor.

2. Students will study the Age of Enlightenment in connection with Gulliver's Travels.
3. Students will write themes analyzing literary devices in works which they have read.
4. Students will practice writing definitions of literary terms.
5. Students will indicate a knowledge of humorous devices by giving a class presentation based on a record or an article of their choice.
6. Students will show a knowledge of literary devices by composing their own humorous work.
7. Students will study political satire by working on a project dealing with political articles and/or cartoons.
8. Students will submit a final project, showing their understanding of the course content.

Films:
1147 The Apple
791 The Critic
229 James Thurber: Reflections on His Boyhood
643 Mammals
992, 993 Mark Twain's America
447 Neighbors
1084 Replay
822 The Rise and Fall of the Great Lakes
793 The Satiric Eye
1108 Six Filmmakers in Search of a Wedding
1095 Time Piece
1096 Toys
686 Two Men and a Wardrobe
922 The Unicorn in the Garden
1226 Blaze Glory
1154 Crunch, Crunch
1168 The Family that Dwelt Apart

Kits:

Kit 240	American Humor (6 parts)
TR 16	A Focus on Satire
Kit 248	Forms of Literature: Drama/Comedy
TR	Humorous Devices in Cartoons (See Ms. Singer)
Kit 226	Mark Twain (4 parts)
TR	Political Cartoon: Yesterday and Today (See Ms. Singer)
Kit 297	What Is Satire?
Kit 301	Vonnegut

Records:

808.851ROG	The Voice of Will Rogers
810LAU	Adventures in American Literature (Twain)
810	The Secret Life of Walter Mitty
810.9A	Clemens: The American Imagination FS
812.54TH	A Thurber Carnival
813.4CLES	Mark Twain
813.4CLEM	Mark Twain
813.4CLE	Mark Twain
813.4CLEss	Mark Twain

813.4M	Mark Twain's Mississippi FS
813.4W	The World of Mark Twain FS
813.54	Kurt Vonnegut Reads Cat's Cradle
817A	The American Humorists FS
817.4CLE	Mark Twain Tonight -- Hal Holbrook
817.52L	That Was the Year That Was -- Tom Lehrer
817.52TH	The World of James Thurber
792.2	The Golden Age of Comedy
827.5	A Modest Proposal

Cassettes:
2 The Makers of the Modern World: Mark Twain
3 The Nature of Satire
15 Writer Who Thinks: Jonathan Swift
16 Jonathan Swift
109 "Humor", Max Schultz and Frank McLaughlin
145 Gulliver's Travels

Slides: Caricatures with the record The Begatting of the President (See Ms. Singer)
Eighteenth Century England: Life and Manners (See Ms. Singer)

Classroom Sets:
"The Copy and the Anthem," O. Henry
"The Ransom of Red Chief," O. Henry
Kubrick's Dr. Strangelove: A Guide to Study, Carringer
The Little World of Don Camillo, Guareschi
Once A Thurber, But Not Always A Thurber, Jones
Composing Humor, Sisk
Enter A Free Man, Stoppard
Satire: A Comic Barb, Uhlich

SCIENCE FICTION
Phase 3-4-5

Recommended for: Sophomores and Juniors

Course Description:

Science fiction is more than stories about robots and spaceships. The writer of science fiction extends his views of the present to possible future extremes in order to understand the condition of man in society. This course examines the present and the future as they are presented in writings such as 1984, Brave New World, Fahrenheit 451, Anthem, a thematic anthology of short science fiction stories, and other writings of the student's own choice. Group activites, independent study, the writing of essays and short science fiction stories will be integral parts of the course work.

Basic Texts: (Students select one of these four novels)

Bradbury, Fahrenheit 451
Huxley, Brave New World
Orwell, 1984
Rand, Anthem
Kneer, (ed.), Science Fact/Fiction

Objectives:

As a result of his experience in this one-semester course, the student should be able to:

1. Formulate his own working definition of science fiction.
2. Identify major thematic areas of science fiction.
3. Distinguish critically between serious and superficial science fiction in both written and visual forms.
4. Explain the extrapolation process used in science fiction.
5. Identify sociological concerns reflected in science fiction.
6. Explain in depth the elements of anti-utopianism as they are related to science fiction and as they are reflected in contemporary society.
7. Increase his ability to work with literary devices such as plot, mood, foreshadowing, irony, style, flashback, setting, and characterization.
8. Improve his composition skills in both creative writing and expository writing.
9. Expand his reading and speaking vocabulary.

Activities:

1. The major emphasis of the first quarter's work is to acquire familiarity with major thematic areas of science fiction by reading short stories from the anthology.

2. Vocabulary work is stressed while doing these readings.
3. Several multi-paragraph themes are written.
4. Through small group work, class discussions, and quizzes the use of extrapolation in science fiction and the use of literary devices in short stories is explored.
5. A major objective examination on the anthology materials is taken.
6. In the second quarter students read one of the anti-utopia novels and study the theme in depth. Study guides, a theme, group work, and the "Utopiaville" project highlight this study.
7. Each student writes his own science fiction story.
8. Each student completes an independent, outside reading inventory.
9. An individual project, evolving from the study of science fiction, is done as an independent study project.
10. The final examination requires the student to defend his own working definition of science fiction in a well-developed essay.

Films:

610/1230	Future Shock	
649	Omega	
914	Permutations	
247	Story of a Writer	
384	Time Is	
1096	Toys	
452	21-87	

8mm films in AV

2	When Worlds Collide
3	Twenty Million Miles to Earth
4	Creature from Black Lagoon
5	Son of Frankenstein
6	War of the Worlds
7	The Wolfman
8	The Deadly Mantis

Kits:
Kit 261 Literature of the Supernatural
Kit 253 Science Fiction: Jules Verne to Ray Bradbury (3 parts)
Kit 318 What Is Science Fiction?

Records:

813.520RS	War of the Worlds
813.54VON	Kurt Vonnegut Reads Cat's Cradle
823.91	J. R. R. Tolkien -- The Silmarillion

Cassettes:

1	Science Fiction in Our Time
2	Cool Green Hills of Earth
53	Science Fiction: Its Future
148	1984

Classroom Sets: Themes in Science Fiction, Kelley

SELF DISCOVERY
Phase 2-3-4

Recommended for: Sophomores and Juniors

Course Description:

We live in a sometimes confusing world where understanding ourselves, our own generation, and our family heritage can give meaning, identity, and a sense of security. Much of the world's literature, from children's stories to The Brothers Karamazov, deals with the individual's search for his own special answers to the questions life presents. By sharing the characters' searches, the student sees new alternatives to use and consider in his own experience. Wide exposure to the literature of self-discovery and writing of his/her own literature of self-discovery are the two goals of this course.

Basic Texts:

Hansen, Personal Narrative Log
LeGuin, Very Far Away from Anywhere Else

Supplementary Texts:

Hansen, Personal Narrative Anthology
Stevenson, "Markheim" (Micro-classic)
Cather, "Paul's Case" (Micro-classic)

Objectives:

As a result of the experience in this one-semester class, the student should be able to:

1. Show a knowledge of new vocabulary (approximately ten words per week).
2. Define and discuss the various genres that lend themselves to self-discovery: journal, diary, biography, lyric poem.
3. Select independent materials and develop a contract for reading and evaluating them.
4. Create a poetic framework around a personal idea.
5. Write a personal essay which re-interprets one of his own beliefs.
6. Show improvement in ability to read orally.

Activities:

1. Readings from biography/autobiography, historical fiction, adolescent fiction, lyric poetry.

2. Twice-weekly writing tied to values clarification and/or writing in the style of the genre under consideration.
3. Sharing orally the results of small-group and independent reading.
4. Putting together of a class booklet of the best class writings.

Filmstrips:

Huck Finn FS
Hamlet FS
Red Badge of Courage FS

Kits:

Kit 4 An Inquiry into the Nature of Man: His Inhumanity and His Humanity (2 parts)
Kit 31 Man's Search for Identity
Kit 36 Women the Forgotten Majority
Kit 58 The New American Woman
Kit 84 Poetry To Be Heard
Kit 116 We Are Indians: American Indian Literature
Kit 117 Forms of Literature: Biography/Autobiography
Kit 199 Indians: Strangers in their Own Land
Kit 225 The Tragic Flaw
Kit 379 I Couldn't Put it Down: Hooked on Reading (2 parts)
Kit 380 Communications Skills-Reading: Making Inferences

Teacher Resources:

Values Clarification, Simon, Howe, Kirschbein
Search the Silence: Poems of Self-Discovery, Betsy Ryan, Editor
Roles and Relationships: A Practical Guide to Teaching about Masculinity and Feminity, Gene and Barbara Stanford

SHAKESPEARE
Phase 3-4-5

Recommended for: Juniors and Seniors

Course Description:

For the modern student Shakespeare offers perhaps more than any other author the whole spectrum of human experiences and emotions. The content of the course will consist of several representative plays (including tragedies, comedies, and histories) as well as some lyric poetry. Students will be encouraged to approach the plays from both a literary and a theatrical point of view. Projects and individual activities will range from writing expository papers to research topics to production of scenes or passages from the plays.

Basic Texts:

Copies of Folger editions
Shakespeare, Sonnets
Twelfth Night
Taming of the Shrew
Henry IV, Part I
Richard III
Macbeth
Hamlet

Objectives:

As a result of his experience in this one-semester course, the student should be able to:

1. Learn how expressions from Shakespeare have become a part of our language.
2. Familiarize himself with famous quotations from Shakespeare.
3. Identify common Elizabethan words.
4. Study the sources of Shakespeare's inspiration for his plays, sonnets, and poems.
5. Learn terminology associated with study of drama and Shakespeare; e.g., soliloquy, aside, anachronism.
6. Study Shakespeare's life to discover possible correlations between his life and his creations.
7. Understand how the conventions and/or limitations of the Globe Theatre influenced Shakespeare's plays.
8. Know the form of drama by using such terms as exposition, complication, climax, and denouement.
9. Understand and appreciate Shakespeare's comic devices such as puns, comic relief scenes, and his famous comic characters.
10. Understand the classical concept of tragedy and compare and contrast it to Shakespeare's concept of tragedy.
11. Trace the development of the tragic hero in selected plays.
12. Understand the historical events upon which selected history plays are based.

13. Understand the Shakespearean sonnet by comparison with the Italian sonnet's form and conventions and by a study of the young man and the dark lady.
14. Write paraphrases of difficult passages from Shakespeare.
15. Write three-part expository themes.
16. Use literary criticism as an aid, not as a crutch.
17. Have the first-hand experience of seeing a Shakespearean play.

Activities:

1. At the beginning of the course, students will present a short research speech.
2. Through role-playing techniques in the discussion of Shakespeare's plays, the characters will come to life.
3. By participating in quotation games, students will familiarize themselves with famous passages.
4. Students will write an original sonnet to understand its form and conceits.
5. Students will paraphrase difficult passages with today's formal level of English or in current slang.
6. Keeping the characterization consistent and using Shakespeare's language, students will write a new ending to one of the plays.
7. Students will have the optional oral assignment of recreating scenes on videotape or of orally interpreting a passage to the class.
8. Students will write an original critical analysis of a character or an interpretation of one of the plays.
9. Students will write a comparison-contrast paper between characters from different plays.

Films:

265 Hamlet: The Age of Elizabeth
266 Hamlet: What Happens in Hamlet
267 Hamlet: Poisoned Kingdom
268 Hamlet: The Readiness Is All
269 Macbeth: The Politics of Power
270 Macbeth: The Themes of Macbeth
271 Macbeth: The Secret'st Man
393 Shakespeare: A Mirror to Man

Kits:
TR 35 The Petrarchan Sonnet
TR 36 The Shakespearean Sonnet
Kit 33 The Art of Shakespeare
TR About Shakespeare (Scriptograph)
314 Shakespeare Is Alive and Well in the Modern World, Parts I and II
470 "And if I die, no soul shall pity me." Parts I and II

Records:
822.33 Shakespeare (5 parts) FS
822.33 Hamlet
822.33 Macbeth

822.33 A Midsummer Night's Dream
822.33 Henry IV, Part I
822.33 King Richard III
822.33 Twelfth Night

Classroom Sets: "Shakespeare at 400" Life reprint
Shakespeare for Every Man, Wright
Writing Themes About Literature, Roberts

SUPERNATURAL AND DETECTIVE FICTION
Phase 1-2

Recommended for: Sophomores, Juniors and Seniors

Course Description:

As long as man has questions about himself and his purpose in the universe, he will be interested in the mysterious and unexplainable. Such subjects as witchcraft, psychology, the superhero, crime and its punishment will form the basis for reading and discussion in this class. Authors such as Poe, Hawthorne, and Conan Doyle will share the spotlight with contemporary fiction. The main types of literature will be the short story and the drama with emphasis placed on oral work as well as written.

Basic Texts:

Potter, Tales of Mystery and the Unknown (Classroom set)
Liebman, ed., Quickie Thrillers
Seltzer, The Omen
Beck, ed., Literature of the Supernatural (Classroom set)
Freedley, etc., Three Plays About Crime and Criminals (Classroom set)

Supplementary Texts: (micro-classic series)

Supernatural: Bierce, "An Adventure at Brownville"
"One of the Missing"
Hawthorne, "The Birthmark"
"The Minister's Black Veil"
"Young Goodman Brown"
James, "Casting the Runes"
Quiller-Couch, "A Pair of Hands"
Stevenson, The Strange Case of Dr. Jekyll and Mr. Hyde
Stockton, "The Magic Egg"
"The Transferred Ghost"

Detective: Chesterton, "The Hammer of God"
Doyle, "The Adventure of the Blue Carbuncle"
"The Adventure of the Speckled Band"
"The Adventure of the Red-Headed League"
"The Case of the Silver Blaze"
Poe, "The Purloined Letter"

Objectives:

As a result of his experience in this one-semester course, a student should be able to:

1. Give in writing examples to prove that the supernatural is concerned with the three main themes of good and evil, death, and the knowledge of one's self and one's future.
2. Develop a vocabulary which includes terms concerning the basic concepts of psychology, religion, the devil, and the special descriptive words so common in the literature of this type.

3. Continue work on the three-part theme to the extent that writing an introduction, conclusion, and body with specific examples become a basically painless process.
4. Write short research assignments using a bibliography and quotation marks.
5. Understand that the detective novel is an extension of the theme of good and evil and that the detective story has many peculiarly American elements.
6. Show improvement in his ability to read orally and share what he is reading.

Activities:

1. Reading and discussion of literature selections with vocabulary taught in context.
2. Specific lessons on note-taking.
3. Three short research papers based on Man, Myth and Magic.
4. Keeping of a journal on a regular basis, magazine articles and reactions in the first quarter, reports on detective short stories for the second.
5. Acting parts of dramatic works read in class.

Films:
664 Dr. Heidegger's Experiment
954 Freud: The Hidden Nature of Man
223 Hangman
793 Satiric Eye
636 Surrealism
305 Threshold
384 Time Is
1085 Violence: Just for Fun
1083 The Witches of Salem

Kits:
261 Literature of the Supernatural: Worlds Beyond Reason (2 parts)
479 The Lodger
480 The Hound of the Baskervilles

Records:
821.04C "Time of the Ancient Mariner" FS
822 "That Strange Mr. Poe" FS

Classroom Sets:
"Lights of Spencer Primmett's Eyes," Anstey
Literature of the Supernatural, Beck
"An Adventure at Brownsville," Bierce
"One of the Missing," Bierce
"The Hammer of God," Chesterton
"Adventures of the Blue Carbuncle," Doyle
"The Great Keinplatz Experiment," Doyle
"The Red-Headed League," Doyle
"Silver Blaze," Doyle
"Something True/Something Else," Elwood
Three Plays About Crime and Criminals, Freedley
"The Birthmark," Hawthorne
"The Minister's Black Veil," Hawthorne

Twice Told Tales, Hawthorne
"Young Goodman Brown," Hawthorne
"Casting the Runes," James
Quickie Thrillers, Liebman
"The Purloined Letter," Poe
"William Wilson," Poe
Tales of Mystery and the Unknown, Potter
Stories from the Twilight Zone, Serling
"Markheim," Stevenson
"The Magic Egg," Stockton
"The Transferred Ghost," Stockton

WRITING FOR READERS
Phase 3-4-5

Recommended for: Juniors and Seniors

Course Description:

This is a course for students who enjoy writing, who want to enhance their skills in creative writing, and who enjoy thinking, talking, and writing about people, places, and things in fiction, nonfiction, poetry, and plays. From his own experience the student will write approximately one creative paper per week. Instructor and student work closely together in a series of conferences to achieve maximum individual progress.

Basic Texts:

Students pay a fee for materials to be used in the class.

Objectives:

As a result of his experience in this one-semester course, the student should be able to:

1. Demonstrate individuality and responsibility in planning and presenting his creative writing.
2. Increase his self-discipline in determining his own program of subjects, deadlines, depth of coverage, and development of skills in writing.
3. Write clear precise sentences and paragraphs.
4. Demonstrate an awareness of the problems writers encounter from both the writer's and reader's point of view.
5. Demonstrate the techniques used by writers of fiction.
6. Demonstrate the techniques used by writers of poetry.
7. Prepare and submit a manuscript for publication.

Activities:

1. Class time is devoted to conferences between the teacher and the student. These conferences are used to establish individual goals for writing, to solve problems in mechanics, to polish rough drafts into final papers, and to solve problems in story development. The teacher constantly strives to encourage the writer and to make him feel he is progressing toward his goal.
2. The study of writing technique begins with the idea "show your character in action, don't just tell a story." We concentrate on making one word do the work of many by using strong, active verbs and precise nouns.
3. Precise techniques of fiction -- dialogue, point of view, characterization, setting, conflict, suspense, episode and plot -- are usually introduced through a series of hand-out, instructional sheets.
4. One or two days a week are devoted to stimulating students into thinking to find story ideas. We use movies, slides, and filmstrips

followed by short in-class writings or discussions. Other methods include:

A. Forced writing -- five to ten minute exercise where the student must write continuously for the time allotment.
B. A key word or word group -- student must write about what the word suggests to him. Similar to forced writing.
C. Photographs -- student writes a story about what he sees. Family of Man is a resource used with this activity.
D. Sensory exercises -- students bring objects of varying textures, odors, sounds, and tastes. Oral and written responses.
E. Newspaper stories -- interesting anecdotes and stories from the newspaper are used as a primary source for ideas.
F. In-class readings -- students read papers to each other to test the effectiveness of their own writing and to gain ideas from what others are doing.
G. Student days -- on a few days a student or a small group of students will be asked to present a new stimulation day. They are asked to conduct a class activity which will stimulate thinking and writing.

Films:
448 Glass
793 Satiric Eye
600 Soldier
247 Story of a Writer
376, 1235 Owl Creek Bridge
792 Walking
688 Why Man Creates
1236 Oisin
1203 Boarded Window
684 The Lottery
223 Hangman
1293 Braverman's Cream of Beatles
1291 Cipher in the Snow

Kits:
Kit 263 Writing: From Imagination to Expression (4 parts)
Kit 2 Come to Your Senses - David Sohn

Records: Elizabeth Bills' series on writing (See Mr. Beatty)

Filmstrips: 808H How to Write Narrative and Description (6 parts)

Tapes: Sound Seminar Series (See Mr. Beatty)

Classroom Sets: Reader and Writer, Hayford and Vincent
Process of Creative Writing, Hogrefe
Previous issues of the creative writing magazine

WRITER'S WORKSHOP
Phase 4-5

Recommended for: Seniors (Offered second semester only)
Prerequisite: Writing for Readers

Course Description:

The workshop is open to students who have demonstrated in Writing for Readers an ability to write independently and productively. Students will continue to enhance their skills in writing readable prose or poetry. Emphasis will be placed on writing longer works in the area of short stories, magazine articles, and poetry. The class will produce the creative writing magazine.

Basic Texts:

Staff Manuals: Editor's Handbook

Objectives:

As a result of his experience in this one-semester course, the student should be able to:

1. Type, copyread, and prepare for publication individual manuscripts.
2. Evaluate student written manuscripts as to their interest and readability for a high school audience.
3. Plan and carry out a simple plan for producing a collection of student manuscripts.
4. Develop further skill in planning and presenting his own creative writing.
5. Develop self-discipline in determining his own program of subjects, deadlines, and depths of coverage in writing longer pieces of fiction.
6. Improve his ability to write clear, precise sentences and paragraphs.
7. Understand the techniques used by professional writers.
8. Prepare and submit a manuscript for publication.
9. Develop confidence in his ability as a writer.

Activities:

1. Classroom time is devoted almost entirely to lab work in the areas of magazine preparation and of planning and executing individual plans for writing.
2. Time is spent on individual conferences between student and teacher to plan new writings.
3. Conferences are used to plan revision of previously written materials to make them more acceptable to the magazine editors.
4. Some time is given for stimulation days for getting new ideas.
5. Students create special projects as TV tapes, slide presentations and making movies.

6. For the publication of the magazine the class must prepare a philosophy, select a title and sales campaign, judge and evaluate the selections submitted to the magazine by the student body, prepare and select art work, type the magazine manuscripts, proofread and layout the magazine, and sell it.

Films:
- 659 Bartleby, the Scrivener
- 664 Dr. Heidegger's Experiment
- 683 Lady or the Tiger?
- 431 Little Island
- 684 The Lottery
- 446 Orange and Blue
- 768 Red Balloon
- 247 Story of a Writer
- 394 String Bean

Classroom Sets: Reader and Writer, Hayford and Vincent

YEARBOOK PRODUCTION: EYRIE
Phase 4-5

Recommended for: Sophomores, Juniors, and Seniors

Course Description:

This extra-curricular staff meets daily during the school day to produce the student yearbook Eyrie. Students interested in working on Eyrie should have a B average and must be appointed by the sponsor. Students from all four class levels are encouraged to apply. Applications for positions such as copy writers, page layout and design, photography, and typists are available in Room C-138 or C-134A.

Basic Texts:

None.

Objectives:

As a result of his experience in this two-semester non-credit course, the student should be able to:

1. Plan a yearbook of between 224-232 pages, taking deadlines into consideration.
2. Use his English skills in creating headlines, copy and captions.
3. Learn to fit copy and captions. This process teaches a count system as well as principles of conciseness and revision.
4. Become aware of principles of page layout, book design, and typography.
5. Learn to crop pictures so that they fit the space provided.
6. Organize sales and distribution.
7. Develop responsibility in leadership capacities.
8. Increase his ability to meet people in a courteous business-like manner.
9. Learn skills in proofreading.

Activities:

After planning sessions held in the spring and the fall where the entire staff decides the overall structure of the yearbook, staff members work on producing each page of the Eyrie. Some of the activities are:

1. Lay out each page of the yearbook.
2. Determine when pictures can be taken and schedule the pictures.
3. See to the identification of the pictures.
4. Write the headline and copy for each page.
5. Write the IDs for each page.
6. Crop the pictures to fit.
7. Finalize each layout after the copy, IDs, and pictures are completed.

8. Mark layouts, copy, and IDs for instructions for the printer.
9. Proofread each page when the proofs are returned.
10. Organize and carry out sales campaigns and distribution arrangements.

Classroom Sets: The Student Journalist and the Yearbook, Arnold